"TO BE OR NOT TO BE"

by

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"TO BE OR NOT TO BE"

FADE IN

CREDITS BEGIN 1

We SEE a series of B&W NEWSREEL clips from the 1930s SHOWING the rising power of the Nazis and the gathering storm that became World War II.

MUSIC -- Triste Chopin theme, harshly punctuated, at appropriate moments, by German marching songs, played by a military band and sung by a military chorus.

WE HEAR a NARRATOR'S VOICE (Alexander Scourby type.)

SHOT OF HITLER

at the Nuremburg Rally, September, 1934.

NARRATOR
(voice over)
Nineteen thirty-four. At Nuremburg, Hitler tells the German people that they must rearm for peace. The menace of war looms.

SHOT OF GERMAN TROOPS

moving into the Rhineland.

NARRATOR
(voice over)
Nineteen thirty-six. Nazi troops annex the Rhineland without a shot being fired.

SHOT OF SPAIN

Stukas divebombing Spanish loyalists.

NARRATOR
(voice over)
Nineteen thirty-seven. In Spain, German-made Stukas divebomb Spanish loyalists in a full-scale dress rehearsal for World War Two.

Cont.

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SHOT OF AUSTRIA

Austrians waving swastikas, welcoming Nazi troops.

NARRATOR
(voice over)
March, nineteen thirty-eight. The Anschluss. Nazi troops annex Austria. Again, not a shot is fired.

SHOT OF MUNICH

Hitler and Chamberlain together, smiling and shaking hands.

NARRATOR
(voice over)
September, nineteen thirty-eight. British Prime Minister Neville Chamberlain confers with Hitler in Munich and together they sign the Munich pact. A duped Chamberlain flies home to London to tell the British people that there is 'peace for our time.'

SHOT OF SUDETENLAND

Nazi tanks rolling across a bridge in Czechoslovakia.

NARRATOR
(voice over)
March, nineteen thirty-nine. Nazi troops and tanks move into the Sudetenland, quickly annex all of Czechoslovakia. No shots are fired.

SHOT OF POLAND'S BORDER

German tanks and troops are massing.

NARRATOR
(voice over)
Late August, nineteen thirty-nine. Nazi troops mass on the western border of Poland. Europe stands precariously on the eve of World War Two.

B&W NEWSREEL FOOTAGE ENDS.

CREDITS END.

CUT TO:

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EXT. COBBLESTONE SQUARE - WARSAW - TWILIGHT 2

The Square is dominated by a beautiful, old-fashioned theater. CAMERA MOVES IN ON the theater, as we HEAR:

NARRATOR
(voice over)
But, in Warsaw, despite the threat of imminent invasion, the Polish people go gallantly on with their lives.

EXT. BRONSKI THEATER - NIGHT 3

We SEE a sign above the marquee which reads:

THEATRE BRONSKI

CAMERA MOVES IN TO a poster below the marquee with a double-profile photograph of Frederick and Anna Bronski. Across the poster is a banner announcing:

"Tonight: High-Class Variety Revue"

MUSIC -- From Chopin and the German military music, we SEGUE INTO the opening bars of "SWEET GEORGIA BROWN." The music now has the classic, old-fashioned five-piece pit band sound.

CUT TO:

INT. BRONSKI THEATER - STAGE - NIGHT 4

ANNA and FREDERICK BRONSKI come on stage from opposite wings, dance/walk past each other, wave to the AUDIENCE and begin to sing: "Sweet Georgia Brown" in Polish.

"SWEET GEORGIA BROWN"

Polish	Phonetic Polish	X
JAK SIĘ TOPIĆ	YOKSHEH TOPEACH	
TO SIĘ TOPIĆ	TOSHEH TOPEACH	
Sweet Georgy Brown	Sweet Georgy Brown	
DAJ CALUSA	DIE TZA WOOSA	
POLEĆ WKLUSA	POLETCH FKWOOSA	
Sweet Georgy Brown	Sweet Georgy Brown	
JA PRZEZ CIEBIE	YOPSHESS CHEHBYEH	

Cont.

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4 Cont.

BĘDĘ WNIEBIE	BENDEV NYEHBYEH
Sweet Georgy Brown	Sweet Georgy Brown
MOJ LOS DOBRZE ZNASZ	MOOIE LOS DOBJEH ZNASH
TEM SAM PEWNIE MASZ	TENSOME PEVNYEH MASH
OK	OK
MOJ KOLEGA	MOOIE KOLEGA
MNIE OSTRZEGAL X	MNYEH OST' SHEHGA X
RATUJ SIE PAN	RATOOEE SHEH PAN
ONAZ KAŹDYM	ONASKAJDEM
PANEM WAŹNYM	PANEM VAJNIM
TEN SAM MA PLAN	TENSOME MA PLAN
BĘDZIE BILO	BENGEH BEEWO
SERCE TWOJE	SERTZET FOYEH
PIJŹE BRACIE	PEEJAH BRACHEH
ZDROWIE SWOJE	ZDROVEYESS FOYEH
GEORGY PIJE	GEORGE PEE-AH
GEORGY ZYJE	GEORGY JEE-AH
SWITTY PRETTY	SWITTY PRETTY
GEORGY BROWN	GEORGY BROWN

After a first chorus, they do a scat chorus and dance with a razzmatazz ending that garners an enthusiastic response from the audience.

As Anna and Bronski are taking their bows, TWO USHERS come from opposite wings, onto the stage, each carrying a beautiful bouquet of flowers. One usher hands a bouquet to Anna and hurries off. Bronski thinks the second bouquet is for him.

Cont.

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but, much to his dismay, the other usher walks past him and hands the bouquet to Anna. Holding both bouquets, she steps forward, curtsies, throws kisses and says "thank you, thank you, thank you" in Polish as a GROUP of ardent Anna Bronski devotees cry "Bravo!" and "Anna! Anna! Anna!" Among the group, is a handsome young Polish flier in uniform. He is LIEUTENANT ANDRE SOBINSKI.

The curtain comes down.

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INT. STAGE - BEHIND THE CURTAIN - NIGHT 5

The moment the curtain is down, Bronski's phony smile instantly turns to a grimace of rage.

BRONSKI
(to Anna, in Polish)

Polish	Phonetically	X
Co do licha sie dzieje?	Tzo do lee cha sheh gehyeh	
(what the hell was all that?!)		

ANNA
(in Polish)

Co do licha sie dzieje, CO!	Tzo do lee cha sheh gehyeh, tzo	
(what the hell was all what?)		X

The curtain goes up and Anna and Bronski take another bow. When the curtain hits the floor, they resume the argument as they exit into the wings.

INT. BACKSTAGE - NIGHT (CONTINUOUS ACTION) 6

She walks blithely toward her dressing room. Bronski follows, angry, jealous, determined to have a word with her.

STAGEHANDS are moving scenery past them as they walk.

BRONSKI
(in Polish)

Polish	Phonetically	X
Te wrzaski!	Te Vjaski	
(all that yelling!)		

ANNA
(in Polish)

Jakie wrzaski?	Yok Yeh Vjaski?	
(what yelling?)		

BRONSKI
(in Polish)

Wiesz jakie wrzaki.	Vyesh Yok Yeh Vyjaski.	
(You know what yelling; imitates her curtsy)		
Te: 'Dziekuje, dziekuje, dziekuje.'	Te Cheng kooya, cheng kooya, cheng kooya.	
(thank you, thank you, thank you)		

ANNA
(in Polish)

Wiesz co, mam cie w dupie.	Vyesh tzo mom cha vdoopyeh	
(you know something, you are a pain in the ass)		

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At that moment, two stagehands walk past them, carrying French doors which conceal Anna and Bronski's faces. Their feet are still showing.

NARRATOR
(voice over; overlapping)
Ladies and gentlemen, in the interest of clarity and sanity, the rest of this movie will not be in Polish.

Cont.

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6 Cont.

BRONSKI
(explodes in English)
Who's a pain in the ass!? You get two bouquets of roses and I get to watch! Tostraszne X
(looks up and o.s.)
Sorry.

ANNA
Well, I've got to get some appreciation.

BRONSKI
Appreciation? What are you talking about? You are the costar of this company.

An actor named BIELER comes up to Bronski, holding a poster. It reads:

FREDERICK BRONSKI as "THE MERRY WIDOWER"
Costarring (Anna Bronski)

Anna's name is in smaller type and in parenthesis.

BIELER
Mr. Bronski, here's the new poster from the printer. Is it okay?

BRONSKI
(quick glance)
Fine, Bieler, fine. X

Bieler starts walking away.

ANNA
Fine!?
(to Bieler)
Come back here.
(to Bronski)
Look, I don't mind my name under the title, and in smaller print, but in parenthesis?

BRONSKI
I like it. It sets your name apart.

ANNA
Well, set yours apart! I happen to be a leading lady, not an afterthought.

Cont.

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Bieler withdraws as Anna and Bronski continue their fight.

BRONSKI
And what am I?

ANNA
You...are a vain, pompous, balding, egotistical maniac.

She makes a grand exit into her dressing room.

BRONSKI
(to himself, rubbing scalp)
Balding...?

ANGLE ON DOBISH

DOBISH, a short, eager and incredibly naive actor, comes out of the bathroom, the door accidentally hits Bronski.

DOBISH
(in Polish)
Sorry, Mr. Bronski, I didn't know you were standing there.

BRONSKI
Dobish -- !
(whacks Dobish in forehead with heel of hand)
-- what's the matter with you? No more Polish. Didn't you hear the Narrator?

DOBISH
(in English)
Gee, I'm sorry. I didn't hear anything. I was in the john. X
The water was running.

ANOTHER ANGLE

SONDHEIM, the stage manager, walks by, SHOUTING o.s. to stagehands and crew.

SONDHEIM
(shouting)
Intermission. Let's set up for X
'Naughty Nazis!'

Cont.

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BRONSKI
(trying to quiet Sondheim)
Sondheim...

SONDHEIM
(shouting into Bronski's face)
Yes, Mr. Bronski!

BRONSKI
Sondheim, I can hear you. I'm not in Crackow. Hold it down to a roar.

SONDHEIM
(softer)
Yes, Sir. Sorry.
(shouting again as he walks off)
Act Two in ten minutes!

From o.s. we HEAR the sound of Adolf Hitler's VOICE, raving, on the radio. It is followed by LOUD CHEERING.

ANOTHER ANGLE - GROUP OF ACTORS 7

They are huddled around the radio, listening to Hitler's speech. Concern and anxiety written on all their faces. Included in the group are LUPINSKI, RATOWSKI, RAVITCH, Bieler and KROLL. They are in half-costume, bathrobes, etc.

Bronski angrily pushes through the group.

BRONSKI
What is that?

LUPINSKI
It's Hitler. Again he's threatening to invade Poland.

BRONSKI
Turn that off!

RAVITCH
But, Bronski, German troops are massed at the border.

Bronski snaps off the radio.

BRONSKI
Never mind! There's an audience massed out front. We've got a show to do!

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7 Cont.

LUPINSKI
But, Bronski, any minute could be war! The Ministry of Information says --

BRONSKI
(interrupting)
Look, that's politics! That's their business. We're in the theater. That's our business!
(walks briskly away; passes Sondheim)
Sondheim...

Sondheim runs right after him.

SONDHEIM
Yes, Sir?

BRONSKI
...how's business?

Bronski exits into his dressing room. Lupinski turns the radio on again. The actors all listen to Hitler's VOICE raving on, louder than before.

INT. ANNA'S DRESSING ROOM - NIGHT 8

Anna comes out from behind a screen, as she puts on her dressing gown. Her epicene dresser, SASHA, is in the room with her.

ANNA
Parenthesis...I'm tired of being taken for granted. And we all know he's hopelessly in love with somebody else.

SASHA
(surprised)
Who, who?

ANNA
Himself, who else? He takes everything away from me. All the leading roles, all the jokes, all the good lines.
(sits at dressing table)
Let's face it, Sasha, all I've got left is my radiant beauty...
(looks in dressing table mirror)
...and that's going fast.

Cont.

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8 Cont.

Sasha is holding a newspaper, The Polish Chronicle. He opens it to the center spread.

SASHA
Oh, shush. You're gorgeous and you know it. Here, this should cheer you up.
(shows Anna center spread)
Our picture is in the Chronicle.

CLOSEUP - NEWSPAPER CENTER SPREAD

A beautiful photograph of Anna and Bronski, heads together, smiling, happy.

PULL BACK TO INCLUDE Anna looking at the photograph.

ANNA
Oooooh, what a good picture. This one goes right into the scrapbook.

She takes a scissor and begins cutting Bronski right out of the photo.

CUT TO:

INT. BRONSKI DRESSING ROOM - CLOSEUP - BRONSKI - NIGHT 9

He is seated at his dressing table, whistling "Sweet Georgia Brown," as he cuts the same picture and throws away Anna's half.

CUT BACK TO:

INT. ANNA'S DRESSING ROOM - NIGHT 10

Anna crumbles up Bronski's half of the photo and throws it into a wastebasket. Sasha is arranging a bouquet of yellow roses in a vase.

SASHA
We received another bouquet of yellow roses from our secret admirer. And this time, we got a card.

Sasha's about to read it when Anna snatches the card out of his hand.

ANNA
(reading aloud)
'I must see you.'

Cont.

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10 Cont.

SASHA
(vicariously)
He wants to see us.

ANNA
(reading on)
'Lieutenant Andre Sobinski.'

SASHA
It has to be that handsome young flier in the third row.

ANNA
Second row.

SASHA
But who's counting.

ANNA
How could I miss him? He's been sitting in the same seat for the last three nights.

SASHA
Four.

ANNA
Now who's counting?

SASHA
Let's face it, my dear, he can't keep those gorgeous brown eyes off us. X

ANNA
Blue. All these flowers, night after night. And on a lieutenant's pay. He must be hopelessly in love with me. X

SASHA
Maybe his father's a florist.

She gives Sasha a look.

DISSOLVE TO:

INT. BRONSKI THEATER - STAGE - NIGHT 11

The musical introduction for "Naughty Nazis" begins. The lights come up. The curtain rises. On stage is a set representing Hitler's headquarters. There's a desk with a sign on it which reads: "A. HITLER, The Mark Stops Here."

Cont.

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Ravitch and Ratkowski are on stage, dressed as two Nazi officers, loosely resembling Goering and Goebbels.

Ravitch is holding several newspapers. The music fades under as he starts to speak.

RAVITCH/GOERING
(reading newspaper)
This is terrible! Look what they're saying in the foreign papers! 'Hitler is a monster! Hitler is a madman! Hitler is a maniac!' This'll drive him crazy. He'll be furious.

RATKOWSKI/GOEBBELS
The last thing we want is a furious Fuhrer.

The telephone rings. Ratkowski picks it up.

RATKOWSKI/GOEBBELS
Yes? What? He's coming!
(hangs up phone with bang)
Quick! Hide those newspapers!

Ravitch scoops up the papers.

RAVITCH/GOERING
I'll hide them where he'll never find them.

Ravitch lifts a big potted plant out of its pot, puts the newspapers in the bottom and replaces the plant.

From o.s. we HEAR:

LUPINSKI (1ST OFF-STAGE NAZI)
Heil Hitler!

DOBISH (2ND OFF-STAGE NAZI)
Heil Hitler!

Lupinski opens the double doors upstage, steps in, makes a Nazi salute.

LUPINSKI
(shouting)
Heil Hitler!

Bronski, as Hitler, appears in the doorway. Ravitch and Ratkowski salute him.

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11 Cont.1

RAVITCH AND RATKOWSKI
(in unison)
Heil Hitler!

BRONSKI/HITLER
Heil myself.

Bronski walks directly to the plant, lifts it up, takes out the newspapers and replaces the plant.

BRONSKI/HITLER
Have you read this?! Look what they call me -- a monster and a madman.

RAVITCH AND RATKOWSKI
(in unison)
And a maniac.

Bronski glares at them. Their knees tremble in unison.

BRONSKI/HITLER
Vat do they vant from me? I try to be good-natured. I try to be polite. I'm out there every day trying to make the world safe for Germany. I don't vant vawr. I don't vant wiolence. All I vant is peace. Peace...peace...peace.

The MUSIC comes up. Bronski sings: "A LITTLE PIECE OF POLAND."

A little piece of Poland, X

A little piece of France,

A little piece of Portugal,

and Austria perchance.

A little slice of Turkey,

and all that that entails,

and then a piece of England,

Scotland, Ireland and Wales.

A little nip of Norway,

A little spot of Greece,

Cont.

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11 Cont.2

A little hunk of Hungary,

Oh what a lovely feast. X

A little bite of Belgium,

and now for some dessert,

Romania, Albania,

and Russia wouldn't hurt.

Ravitch and Ratkowski join in. All three begin to dance and sing.

ALL
(singing)
A little piece of Poland,

A little piece of France, X

A little piece of India,

and Pakistan perchance.

A little chunk of China,

Suddenly, the curtain comes down very quickly.

INT. BRONSKI THEATER - AUDIENCE - NIGHT 12

PEOPLE in the audience murmur questioningly to one another, obviously bewildered.

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INT. STAGE - BEHIND CURTAIN - NIGHT 13

Total chaos. The company is confused. Bronski is upset. Ravitch, Ratkowski, Dobish and Lupinski are all talking at once as Bronski goes over to Sondheim.

RATKOWSKI
Why did it come down? Was it a mistake?

BRONSKI
What happened? What the hell happened? Sondheim, who brought the curtain down?

DOBISH
We didn't do it. Why're you looking at us?

RAVITCH
In all my years in the theater, I've never been so humiliated and outraged --

SONDHEIM
I'm sorry, Mr. Bronski. I was ordered to.

BRONSKI
Ordered? By whom?

DR. BOYARSKI enters the FRAME, followed by two other men, DELBRO and TEDICH.

BOYARSKI
By me.

BRONSKI
And who the hell are you?

BOYARSKI
Dr. Boyarski of the Foreign Office. These are my colleagues, Mr. Delbro and Mr. Tedich.

BRONSKI
Wonderful. But what gives you the right to stop my show?

BOYARSKI
Mr. Bronski, we're trying to stop a war.

BRONSKI
What war? What are you talking about?

BOYARSKI
This is serious business. More serious than you realize. Even as we speak, Hitler is waiting for the slightest provocation to invade Poland.

Cont.

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BRONSKI
What's that got to do with 'Naughty Nazis?'

BOYARSKI
Your presentation could be construed as a direct insult to Chancellor Hitler.

LUPINSKI
Construed, conschmued. It was meant to be an insult.

BRONSKI
Lupinski, shut up.

BOYARSKI
Mr. Bronski, I'm sorry to tell you this, but we can't allow you to ridicule the leaders of the Third Reich. It's too risky.

BRONSKI
Well, let me tell you something. The curtain is going up again and we're going to finish that number. We -- are -- not -- backing -- down!

BOYARSKI
Then -- we're -- closing -- this -- theater.

A LONG BEAT.

Bronski takes a deep breath, then:

BRONSKI
(announcing)
We're backing down! Strike the sets! Get out of those costumes! Go on with the next number!

DOBISH
The next number's not ready yet.

BRONSKI
(thinks for second, then)
We'll use Klotski's clowns. Sondheim, send in the clowns!

Sondheim goes over to KLOTSKI, a tall, dour-looking man.

Cont.

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SONDHEIM
(shouting into Klotski's face)
Klotski, get ready! You're going on!
(to Bronski)
We'll still be ten minutes short, Mr. Bronski!

RAVITCH
What are we going to put in?

LUPINSKI
I got it! Shakespeare. I'll do my Shylock.

BRONSKI
Shakespeare -- great idea! One little change. You don't do Shylock. I do Hamlet.

Lupinski rolls his eyes heavenward. Ratkowski roars with laughter. Bronski glares at him. Ratkowski's laugh instantly turns to a racking cough.

BRONSKI
Ratkowski, for your sake, that better be pneumonia.

GRUBA, the short, squat wardrobe mistress enters the FRAME. She is carrying several costumes.

BRONSKI
Gruba, quick -- I'm doing Hamlet. Get me my wig and my dirk.

Bronski hurries off.

GRUBA
(to herself)
His 'dirk?'
(pats head)
Oh, the knife.

Gruba leaves.

ANGLE ON LUPINSKI AND DOBISH

They linger behind.

LUPINSKI
(to Dobish)
The comedian gets to play Hamlet. And me, a serious actor, gets to play First Off-Stage Nazi. A lifetime in the theater. And what am I? A nothing.

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Cont.

DOBISH
And what am I -- a something?

LUPINSKI
At least you're Bronski's understudy. You get to go on if, God willing -- God forbid -- a piano falls on him. But with me, it's a tragic waste of a classically trained actor. I was born to play Shylock. Shakespeare must have had me in mind when he wrote: 'Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?'

Dobish's face is stained with tears as he listens.

DOBISH
(blowing nose)
I love it.

CUT TO:

INT. BRONSKI THEATER - STAGE - NIGHT 14

The curtain goes up. On stage we SEE the facade of a hotel that says: "KLOTSKI'S KRAZY KLOWN HOTEL." A tiny car, horn honking furiously, enters from the wings and stops in front of the hotel. The door opens and Klotski, smiling, with a huge red nose and enormous feet, emerges from the car. He holds the door open, pulls the driver's seat forward, and from the rear of the car, one by one, an army of CLOWNS emerges, carrying various props, i.e. suitcases, umbrellas, hats, birdcages, whistles, horns, noisemakers. Then, several clowns pull a very long plank out of the little car. In turning the plank around, some clowns duck before being hit, others jump over it or out of the way, but Klotski, not seeing the plank, leans over and is hit smack on the bottom. All the clowns run into the hotel. One clown, left holding the plank, cannot get into the hotel with it.

INT. BRONSKI THEATER - AUDIENCE - NIGHT 15

The audience is delighted.

CUT TO:

INT. ANNA'S DRESSING ROOM - NIGHT 16

Anna is seated at her dressing table mirror, finishing her makeup. Sasha enters. As he opens the door, we HEAR o.s. the clown music.

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16 Cont.

ANNA
(to Sasha)
So, 'Naughty Nazis' is out? X X

SASHA
Yes. The Foreign Office said it was offensive. So, to fill out the evening, Bronski's going to do his Hamlet. X

ANNA
And that's not offensive?

SASHA
Yes, but...
(singsong)
...convenient.

ANNA
What do you mean?

SASHA
While he's busy with his soliloquy, our gorgeous young flier could wing his way backstage and land in our dressing room.

ANNA
Sasha!

She turns away from him and quickly scribbles a note as she speaks:

Cont.

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16 Cont.1

ANNA
Are you suggesting that I have a cheap rendezvous with Lieutenant-what's-his-name while my husband's out there on that stage, acting his heart out?

SASHA
Yes.

ANNA
Well, all right. But, remember, you said it.
(hands Sasha note)
Here. What do you think? X

SASHA
(reading aloud)
'If you really must, must, see me, come backstage to Dressing Room A when Hamlet begins: "To be or not to be."'

ANNA
How is it?

SASHA
It makes you sound inviting, provocative, but no pushover.

CUT TO:

INT. BRONSKI THEATER - STAGE - NIGHT 17

The curtain is down. Lupinski comes out on stage from the wings.

LUPINSKI
(to audience)
Ladies and gentlemen, there's been a change in the program. Tonight you will be honored by Frederick Bronski's world-famous 'Highlights From Hamlet.'

We HEAR a small, collective GROAN from the audience.

LUPINSKI
Yes...

As he walks off, the curtain goes up. Ravitch, as King Claudius and Ratkowski, as Polonious, are discovered on stage.

Cont.

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17 Cont.

RAVITCH
(aside)
'Is not more ugly to the thing that helps it, than is my deed to my most painted word, O heavy burthen!'

RATKOWSKI
'I hear him coming. Let's withdraw, my Lord.'

They exit the stage.

Bronski, wearing a blonde wig, enters from stage right, a little too slowly. He comes to rest downstage center.

BRONSKI
'To be...'

He takes out his dagger and stares at it for a really long time.

CUT TO:

INT. PROMPTER'S BOX - JUST BELOW BRONSKI - NIGHT 18

Dobish is the prompter. He wears glasses and holds the playbook.

DOBISH
(whispers loudly)
'...or not to be.'

CUT BACK TO:

BRONSKI

He looks down at Dobish, takes a step forward and steps on Dobish's fingers, which rest on the edge of the box.

BRONSKI
'...or not to be.'

INT. BRONSKI THEATER - AUDIENCE - NIGHT 19

Lieutenant Andre Sobinski, the handsome young Polish flier in the second row, rises on the words: "or not to be" and makes his way toward the aisle.

ANDRE
(sotto voce)
Excuse me...pardon me...excuse me...

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INT. BRONSKI THEATER - STAGE - NIGHT 20

Bronski is crushed, amazed and angry all at the same time. He tries to continue:

BRONSKI
'That is the que...que...
question...'

ANOTHER ANGLE - BRONSKI AND ANDRE

BRONSKI
'Whether 'tis nobler in the mind
to suffer the slings and arrows
of outrageous fortune...'

ANOTHER ANGLE - RAVITCH AND RATKOWSKI

They are standing in the wings, watching Bronski as he continues o.s.

RAVITCH
(to Ratkowski)
What happened? He's good tonight.

Ratkowski shrugs.

FLIP TO:

INT. ANNA'S DRESSING ROOM - NIGHT 21

Anna is poised attractively, but not too provocatively, on her chaise lounge, receiving Andre. He is seated on a chair oppposite her. A tea tray is on a small table in front of them. Anna sips a cup of tea.

ANDRE
I can't believe I'm actually
sitting here with you.

ANNA
So, you're the one who's been
sending me all those beautiful
flowers. They're so expensive.
You shouldn't have done it.

ANDRE
Oh, that's all right. My father's
a florist.

Sasha shakes the tea tray as he and Anna exchange a look. Andre notices the little dog, MUTKI, in his basket.

Cont.

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ANDRE
Oh, that must be Mutki. Hello, Mutki.

Mutki pants happily.

ANNA
How did you know my dog's name?

ANDRE
Oh, I know everything about you. I've read every word ever written on the subject of Anna Bronski. How's Kishka?

ANNA
Who?

ANDRE
Kishka. Your canary.

ANNA
(looks at Sasha)
Oh, my canary. Ah, well... I'm afraid I have bad news, Lieutenant. The cat got him.

ANDRE
Moska?

ANNA
Who?

ANDRE
Moska, your cat.

ANNA
(thinking quickly)
Oh, yes, yes, yes, yes, yes. Moska ate Kishka.

ANDRE
Gee, I'm sorry to hear that.
(changing the painful subject)
And I love the picture of you on the farm...you behind the plow. By the way, where <u>was</u> that?

ANNA
In the Chronicle.

Cont.

== Script Fly.com ==

21 Cont.1

ANDRE
No, I mean, where's the farm?

ANNA
Oh, the farm. It's out of town. Somewhere. That's where they keep them. But that's enough about me. Let's talk about you. What did you think of me in the first act?

X

ANDRE
I thought you were sensational.

ANNA
Flatterer. I bet you have a flock of girls chasing you.

ANDRE
No, I don't.

ANNA
Oh, you chase them?

ANDRE
Well, actually, I believe you really only fall in love once and when you do, you should dedicate your whole life to that person.

ANNA
Oh, I agree. I totally agree. But, at the same time, I've always felt that true love should never get in the way of a good time. How about you?

ANDRE
Well, I do like to have fun.

ANNA
You do?
(moves in closer to Andre)
What do you do for fun?

ANDRE
(leans in toward Anna)
I fly a bomber.

ANNA
And that's fun?

Cont.

== Script Fly.com ==

ANDRE
Yes, yes. There's nothing like it. I climb into the cockpit, strap myself in, and from the moment those engines start to rev up, I'm in another world. First, they sputter...then they hum...then they thunder...the plane starts to move forward... taxiing down the runway, slowly at first...

As Andre speaks, he becomes more passionate and intense. Sasha and Anna become more enraptured.

ANDRE
...then, faster and faster, until the world becomes a blur, rushing by at an incredible speed. My tail starts to rise and now the roar of the engines becomes almost deafening...the plane begins to vibrate, pushing with all its might to break free of the earth and then, suddenly, I'm off the ground, thrusting upward, upward into the blue, flying higher and higher until I feel like I can touch the sun --
(stops abruptly, then)
Would you like to see my bomber?

SASHA
(screams)
YES!

Anna looks at Sasha as if he's crazy.

ANDRE
Forgive me. I got carried away.

ANNA
(looking at Sasha)
You weren't the only one.

Sasha picks up the tea tray and rattles his way across the room.

SASHA
(sotto voce, to Anna)
It's getting late in Denmark.

ANNA
(getting up; to Andre)
Now you must go. I have to change.

== Script Fly.com ==

ANDRE
(getting up)
When can I see you again?

ANNA
Oh, I don't know, I don't know, I don't know.

SASHA
(overlapping, sotto voce; to Anna)
He's doing Hamlet again tomorrow night.

ANNA
(to Andre)
How about tomorrow night?

ANDRE
(eagerly)
Great! Same time?

ANNA
Oh, I don't know all right.

Andre goes to the door, stops and turns to Anna.

ANDRE
Mrs. Bronski -- Anna -- may I... may I...

ANNA
Yes, yes?

ANDRE
Would you mind...would it seem out of place...may I...

ANNA
Spit it out, Lieutenant.

ANDRE
May I kiss you good night?

ANNA
(graciously)
Of course.

She extends her hand, expecting him to kiss it. Instead, Andre grabs her hand, pulls her toward him, bends her body into his, and gives Anna one of the great passionate kisses of all time.

Cont.

== Script Fly.com ==

21 Cont.4

CLOSEUP - SASHA

He's stunned.

ANNA AND ANDRE

He finishes the kiss, stands her upright again. Anna is leaning against the wall, dazed, finding it hard to breathe.

ANDRE
Gee, thanks a lot.

He goes to the door, waves and exits.

SASHA
(looking after Andre)
Oh, he's an animal.

Anna slowly slides down the wall to the floor. Sasha runs to her.

SASHA
Are you all right?

ANNA
I'm fine.

SASHA
Then why are you on the floor?

ANNA
The floor? I'm on the floor?

Still recovering from the kiss, Sasha helps her up and goes to the dressing room door to go out.

ANOTHER ANGLE 22

Sasha opens the door. Bronski is standing there in a state of shock.

BRONSKI
I don't believe it. It happened.

ANNA
What happened?

Sasha slides out as Bronski comes into the dressing room.

BRONSKI
It. Every actor's nightmare.
Somebody walked out on me.
Tell me it didn't happen.
Say it, say it.

== Script Fly.com ==

ANNA
It didn't happen.

BRONSKI
Don't tell me it didn't happen! It happened! I was there. Let's face it, this is how it starts. First, one walks out on you. Then the next night, three. Then it's a whole row! It's over, it's over, it's all over.

Cont.

== Script Fly.com ==

22 Cont.

Bronski holds his head with his hands.

ANNA
But darling, maybe he had a reason to leave. Maybe he was suddenly taken ill.

BRONSKI
Hunh?

ANNA
Maybe he had a heart attack?

BRONSKI
You think?

ANNA
Maybe he's already dead.

BRONSKI
Ooh, I hope you're right. Sweetheart, you're such a comfort.

FADE OUT

FADE IN

EXT. WARSAW STREET - NIGHT 22-A

Bronski's beautiful, two-tone Rolls Royce is driving down a street.

INT. BRONSKI CAR - NIGHT 23

Bronski sits in the backseat, dressed in a beautiful fur-collared coat, fedora, pearl stickpin, diamond ring. His hand rests on an elegant, gold-handled cane. Dobish is driving. Bronski is upset.

BRONSKI
I still can't believe it. Gets up and walks right out!

DOBISH
Bronski, will you please stop.

BRONSKI
I can't get it out of my mind.

DOBISH
Did it ever happen before?

Cont.

== Script Fly.com ==

23 Cont.

BRONSKI
No.

DOBISH
Okay. It happened last night. It'll never happen again.

The car suddenly lurches.

BRONSKI
Dobish, watch how you're driving!

DOBISH
It's not my fault I have to steer this way.
(holds up his three bandaged fingers)
Someone stepped on my hand. X

BRONSKI
Well, we're even. Someone stepped on my line. X

EXT. BRONSKI THEATER - NIGHT 24

Bronski's Rolls pulls up beside the kiosk in front of the theater and jerks to a stop. Dobish gets out, opens the door for Bronski, who steps out.

BRONSKI
Yeah, you're right, Dobish. It's over. It'll never happen again.

KIOSK VENDOR
Paper, Mr. Bronski?

BRONSKI
Yes, thank you.

Bronski takes the Chronicle, puts down a coin, walks toward the stage door.

BRONSKI
Keep the change.

KIOSK VENDOR
(o.s.)
What change?

CUT TO:

== Script Fly.com ==

INT. BRONSKI THEATER - STAGE - NIGHT 25

This SCENE is an exact match to earlier Hamlet SCENE. Ratkowski, as Polonius, is saying his last line.

RATKOWSKI
'I hear him coming. Let's withdraw, my Lord'...

Bronski, wearing his blond Hamlet wig, enters, a little too slowly again. He stops downstage center, takes out his dagger, stares at it for a beat.

BRONSKI
'To be...'

Bronski looks down at the prompter's box.

INT. PROMPTER'S BOX - NIGHT 26

Dobish, looking up at Bronski, pulls his bandaged fingers away from Bronski's foot.

CUT BACK TO:

BRONSKI ON STAGE

BRONSKI
'...or not to be.'

He pauses, relieved that no one has walked out. With new confidence, he goes on:

BRONSKI
'That is the question...'

INT. BRONSKI THEATER - AUDIENCE - NIGHT 27

Lieutenant Andre Sobinski gets up and makes his way through the row to the aisle.

ANDRE
(sotto voce)
Excuse me, pardon me...excuse me...

INT. BRONSKI THEATER - STAGE - NIGHT 28

Bronski is watching Andre with mounting fury.

BRONSKI
'Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of...a sea of -- a sea of...

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CUT TO:

== Script Fly.com ==

INT. PROMPTER'S BOX - NIGHT 29

Dobish looks up at Bronski.

BRONSKI
'Troubles...'

A furious Bronski steps on Dobish's other hand.

DOBISH
(o.s.)
Ow!

CUT BACK TO:

BRONSKI ON STAGE

BRONSKI
'Troubles...'

CUT TO:

INT. ANNA'S DRESSING ROOM - NIGHT 30

Anna is seated at her dressing table. Sasha is doing her hair. There is a knock on the door.

SASHA
(singsong)
Just a moment...

Sasha stops combing Anna's hair and begins fixing his own.

ANNA
You're lovely. Get the door.

Sasha goes quickly to the door, opens it. Andre is standing there.

SASHA
Enter Andre Sobinski.

ANNA
Exit Sasha Kinski.

Sasha exits in a huff as Andre hurries to Anna.

ANNA
Won't you sit down, Lieutenant?

ANDRE
There isn't time.

ANNA
Nonsense. He just started.
We've got ten minutes.

Cont.

== Script Fly.com ==

ANDRE
Mrs. Bronski -- Anna -- my squadron's been put on alert. So I've taken the liberty of doing something that I hope you won't think is too bold.

ANNA
You got us a hotel room?

ANDRE
No.

ANNA
(relief, tinged with disappointment)
Oh...

Andre takes an envelope out of his pocket.

ANDRE
I've written a letter to your husband, telling him how we feel about each other.

ANNA
What?!

ANDRE
It's the decent thing, the honorable thing --

ANNA
...Aaaaaaaaand the stupid thing.

Anna grabs the letter out of Andre's hand and quickly tears it up.

ANDRE
You're right. It is stupid.

ANNA
Oh, I'm glad you changed your mind.

ANDRE
I am too. You're right. I should have followed my first instinct.

ANNA
Yes.

Andre heads for the door.

== Script Fly.com ==

30 Cont.1

ANDRE
I'll tell him in person.

Anna rushes to stop him.

ANNA
Wait! Let's not be rash. If we tell him now, we'll only hurt him. This is not the time.
(a beat)
Look, I know what you're feeling and I know what I'm feeling. If these feelings grow, if they become deeper and deeper, and if we fall hopelessly, head over heels in love, then we'll hurt him.

Andre considers this for a moment, then decides.

ANDRE
I'm going to tell him.

Andre heads for the door. Anna grabs him.

ANNA
Wait -- !

Suddenly, Sasha bursts into the dressing room, very upset, carrying a newspaper.

SASHA
It's war!

ANNA
War?

Andre takes the newspaper from Sasha.

ANDRE
Let me see that.
(reading aloud)
'Without a formal declaration of war, German troops crossed the Polish border at several points early this morning. X
(to Anna)
I've got to get back to my squadron.

ANNA
Oh my God...it's war. People are going to kill each other and be killed. Andre...

Cont.

== Script Fly.com ==

ANDRE
Good-bye, Anna.

ANNA
Andre...come back.

ANDRE
Don't worry, I will. I have to see you again.

Andre tenderly kisses Anna on the cheek. Touched, she embraces him.

ANNA
Good-bye.

Andre exits the dressing room, closing the door.

ANNA
Oh, that poor boy...all of them.

ANOTHER ANGLE 31

Lupinski, Dobish and Ravitch rush into Anna's dressing room.

DOBISH
Anna, Anna, have you heard?

ANNA
Yes. It seems impossible. Does the audience know yet?

RAVITCH
No. We'll have to make an announcement.

The dressing room door opens. Bronski enters. He is a shattered man.

BRONSKI
Stabbed in the back! I don't believe it.

Anna goes to him and puts her arm around him.

ANNA
I know, darling. Isn't it terrible?

BRONSKI
Terrible? It's more than terrible! It's the worst thing that's ever happened.

Cont.

== Script Fly.com ==

31 Cont.

ANNA
Yes, yes. X

BRONSKI
It's the end.

Anna hugs him tighter.

ANNA
Oh no, darling, it isn't -- it mustn't be.

BRONSKI
That man! I hate him!

ANNA
I do too. Everyone hates him. All Europe hates him.

BRONSKI
They should! Two nights in a row!

ANNA
(still holding him)
Two nights? What? What are you talking about?

BRONSKI
He walked out on me <u>again</u>!

ANNA
(pushes him away)
Bronski! Bronski! Will you forget <u>you</u> for one minute!?
(grabs newspaper from Ravitch, shoves it at Bronski)
It's war!

BRONSKI
War?! What's happening? What's going on?

DOBISH
(overlapping)
We've been invaded!

LUPINSKI
(overlapping)
This could be the end of Poland!

Cont.

== Script Fly.com ==

BRONSKI
(reading the paper)
War?! Oh my God. This is bad, too.

They all look at him.

SOUND: VERY LOUD SIRENS are HEARD.

DOBISH
Air raid!

Everyone looks up, frozen in fear. We HEAR a BOMB EXPLODE in the distance. Ratkowski appears in the dressing room doorway.

RATKOWSKI
Everybody! To the cellar -- hurry!

Everyone rushes out of the dressing room.

INT. BACKSTAGE - NIGHT 32

Everyone is shouting and screaming as they run toward the stairs leading to the cellar. Anna is running, holding Mutki in her arms. Bronski runs alongside her.

ANNA
(calling frantically)
Mutki! Mutki!
(to Bronski)
Where's Mutki?

BRONSKI
You're holding him. Keep moving!

ANNA
(seeing Mutki)
Oh.

Dobish and Lupinski collide at the top of the cellar stairs. They look at each other knowingly. Another BOMB EXPLODES o.s.

DOBISH
(makes the sign of the cross)
A bomb.

LUPINSKI
(makes the sign of a Jewish star)
Oi.

They both hurry down the stairs.

CUT TO:

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== Script Fly.com ==

INT. BRONSKI THEATER - AUDIENCE - NIGHT 33

The audience is getting up, panic-stricken, rushing up the aisles toward the exits. We HEAR the SOUND of BOMBS outside. SIRENS WAIL, punctuated by the SOUND of ANTIAIRCRAFT GUNS answering the air raid.

SERIES OF CLOSEUPS - PEOPLE IN THE AUDIENCE

They realize it's war.

INT. BRONSKI THEATER - BACKSTAGE - NIGHT 34

The chaos of people running about as they head for the cellar through the trap door which accommodates the clown car.

CUT TO:

INT. BRONSKI THEATER - CELLAR - NIGHT 35

The entire Bronski troupe arrives in the cellar all at once, coming from three directions: the cellar staircase, the trap door's spiral staircase, and the clowns and younger members of the company enter by sliding down the pole.

Gruba is in the cellar ironing costumes, unaware that war has broken out.

GRUBA
All right, all right, so I'm a little behind. Don't panic. You'll get your costumes.

She starts ironing faster.

RAVITCH
(to Gruba)
It's war! It's an air raid! The Germans are bombing us!

GRUBA
See, you work in the basement, you're the last one to know anything.
(spits on her finger, touches iron, continues ironing)
Vay is mir.

Another BOMB HITS very close. It shakes the dust from the ceiling. Someone SCREAMS o.s. Even Gruba looks worried.

Cont.

== Script Fly.com ==

35 Cont.

LUPINSKI
Why are they doing this to us? What did we do to them?

ANNA
Nothing. We're here. We don't have to do anything.

BRONSKI
Poland, the doormat of Europe! If it's not the Germans, it's the Russians. You turn to face one enemy and there's another one at your back.

The SOUND of SIRENS and ANTIAIRCRAFT FIRE continues.

ANNA
Listen to that. I wish we could do something.

DOBISH
What can we do?

BRONSKI
We'll do what actors should do in a war. We'll hide till it's over.

ANNA
When it comes to bravery, Bronski, your cup runneth under.

Another BOMB EXPLODES. Everyone looks more frightened, worried. They huddle closer together as the DRONE of the BOMBERS grows LOUDER.

DISSOLVE TO:

B&W NEWSREEL FOOTAGE OF NIGHT 36

A German squadron of Heinkels dropping bombs over Warsaw.

CUT TO:

B&W NEWSREEL FOOTAGE - DAY

AERIAL VIEW of bombed-out Warsaw.

NARRATOR
(voice over)
Warsaw is almost leveled as the Luftwaffe relentlessly pounds the Polish capitol into rubble.

CUT TO:

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Cont.

== Script Fly.com ==

36 Cont.

B&W NEWSREEL FOOTAGE - GERMAN PANZER UNITS

rolling through Poland.

NARRATOR
(voice over)
A stunned and helpless Poland, unprepared for the mighty German war machine, is brought to its knees in eighteen days.

B&W NEWSREEL-LIKE FOOTAGE - EXT. BRONSKI REPERTORY THEATER 37

It has not gone unscathed. There is rubble and debris around the theater, the marquee is propped up with some timber, glass is broken in one of the poster cases.

The entire Bronski company, including stagehands, Gruba, Sondheim, Sasha, Klotski, the clowns, the musicians, are all gathered outside the theater.

Bronski, Dobish, Anna and Lupinski stand next to one another. Everyone is watching as GERMAN TROOPS march through the cobblestoned square and past the theater. CAMERA SLOWLY PANS the faces of the company as they witness this terrible sight. Some are in shock, some are sad, some are angry. All are scared. Lupinski weeps unashamedly.

CUT BACK TO:

B&W NEWSREEL FOOTAGE - PLANES 38

landing on an RAF airfield.

MUSIC: "Rule Brittania" sets the locale in England.

We SEE a squadron of Lancasters landing, some of them shot up from German antiaircraft fire.

NARRATOR
(voice over)
Poland is forced to surrender but the fight is carried on from England by the Polish Squadron of the RAF.

B&W NEWSREEL FOOTAGE ENDS.

DISSOVLE TO:

CLOSEUP - SIGN 39

It reads: "POLISH SQUADRON - RAF - 3RD BOMBER COMMAND."

OVER the sign, We HEAR MEN'S VOICES, SINGING.

CUT TO:

INT. POLISH SQUADRON REC ROOM - NIGHT 40

The Polish Squadron is gathered. Six of the FLIERS are singing, a cappella, a beautiful rendition of a traditional Polish folk song. Andre, and the other Fliers are listening.

Cont.

== Script Fly.com ==

Also in the group is a man named PROFESSOR SILETSKI. He appears to be very moved by the song. He takes off his glasses and dabs his eyes as if he was crying.

As the fliers sing, CAMERA DRIFTS ACROSS the faces of those listening. They are lost in thoughts of their loved ones back in Poland. One Flier takes out a wallet and looks at photographs of his family.

When the song ends:

SILETSKI
(wiping his dry eyes)
Forgive me, gentlemen. Just hearing that song took me right back to Warsaw. My only regret is that I'm too old to do for Poland what you brave young men are doing.

ANDRE
Professor Siletski, one of your radio speeches on the Voice of Poland, is worth a thousand bombs. When is your next broadcast?

SILETSKI
Not for a while, I'm afraid.

ANDRE
Why not?

SILETSKI
I'm leaving for...I'm going on a little trip.

ANDRE
Where, Professor?

SILETSKI
(evasively)
Well, gentlemen, thank you for a fine dinner and some wonderful singing.

ANDRE
It's a secret mission.

SILETSKI
Please...

ANDRE
You're going back to Poland, aren't you?

== Script Fly.com ==

SILETSKI
You said it. I didn't.

The Fliers all chime in: "Are you going to Crackow?", "Will you be in Warsaw?", "Posnan?"

SILETSKI
Gentlemen, please. I can't tell you any more. I'm sorry that I even mentioned I was going.

FLIER #1
Oh, but you didn't.

ANDRE
We got it out of you.

FLIER #1
Professor, my wife is in Warsaw. If you could just take a message --

FLIER #2
(overlapping)
Please, Professor, my mother --

The Fliers begin talking all at once. Siletski stops them with a gesture.

SILETSKI
I understand how you all feel but I cannot jeopardize the purpose of my trip.

The Fliers continue imploring him to contact their relatives.

SILETSKI
All right, all right. If I can't trust you, whom can I trust? Write down the names and addresses of your people and I'll do what I can.

The Fliers AD-LIB "thank yous" and rush off to write names and addresses of their relatives. Andre lingers.

ANGLE ON ANDRE AND SILETSKI

ANDRE
Professor Siletski, my family was lucky enough to get out of Poland, but there is someone still in Warsaw. I wonder if you could handle a rather delicate matter for me?

== Script Fly.com ==

SILETSKI
Oh, there's a lady involved?

ANDRE
Exactly.

SILETSKI
And you would like to get a message to her.

ANDRE
Without letting her husband know.

SILETSKI
Oh, it is a delicate matter. And what is the message?

ANDRE
Just say: 'To be or not to be.' She'll understand.

SILETSKI
Oh, it's in code. And the lady's name is Missus...?

ANDRE
(proudly)
Well, believe it or not, it's... Anna Bronski.

SILETSKI
Just a moment. I'll write that down.
(takes out pen and note pad from inside pocket of his jacket)
Now, what did you say her name was?

ANDRE
(incredulous)
Anna Bronski.

SILETSKI
(writing)
B-r-o-n-s-k-i. Is that correct?

ANDRE
Professor, don't tell me you've never heard of Anna Bronski.

Cont.

== Script Fly.com ==

SILETSKI
Should I?

ANDRE
Well, you lived in Warsaw.
You --

SILETSKI
(covering up)
Ohhhh, yes, yes, of course.
The name is familiar. She's
quite well-known, quite well-known.

ANDRE
Well-known? She's famous.

SILETSKI
Oh, that Anna Bronski. Of
course, of course.

The other Fliers converge on Siletski with their lists of names and addresses, all talking at once. Andre wanders away, thoughtfully, his face clouded with suspicion.

FLIER #3
(handing paper to
Siletski)
I don't know if you can read
my writing --

FLIER #4
(overlapping)
Here's the address of my brother.
He's with the underground.

SILETSKI
Ah, a brave fellow. Good, good.

FLIER #5
(to Flier #4)
I have a cousin in the underground.
I wonder if they know each other.

SILETSKI
(writes)
Ah, and what's his name?

DISSOLVE THROUGH TO:

CLOSEUP - SIGN ON DOOR 41

It reads: "BRITISH MILITARY INTELLIGENCE V."

== Script Fly.com ==

INT. BRITISH MILITARY INTELLIGENCE OFFICE - NIGHT 42

A paneled room with fireplace. Very British. Three men are in the room: GENERAL HOBBS, a balding general in uniform, X MAJOR CUNNINGHAM, middle-aged major in civilian clothes and a young AIDE. Andre is with them.

ANDRE
...but General Hobbs, I mentioned the name of Anna Bronski and he never heard of her.

GENERAL HOBBS
Well, neither have I.

ANDRE
Yes, but he's supposed to be a Pole from Warsaw and she's the most famous actress that Warsaw has ever known.

GENERAL HOBBS
Now look here, young man. Many people are not interested in the theater, me among them.

ANDRE
But Sir, Anna Bronski's more than an actress. She's an institution. Why, you can't buy a newspaper without finding a picture of her inside. They've named a soap after her: Anna's Beauty Bar. Her profile's on it. Sir, nobody could live in Warsaw and not have heard of Anna Bronski. I know there's something wrong and I thought it was my duty to tell you before he leaves.

MAJOR CUNNINGHAM
(to Aide)
Hmmmm...Siletski's already left.

AIDE
Yes. He's due in Sweden today.

MAJOR CUNNINGHAM
(to Andre)
By the way, Leftenant, how did you know he was leaving?

Andre is surprised at the question.

Cont.

== Script Fly.com ==

ANDRE
He told us he was going to Warsaw.

Hobbs and Cunningham look at each other.

GENERAL HOBBS
(indredulous)
What?!

ANDRE
That's why we gave him all the names and addresses.

MAJOR CUNNINGHAM
(quickly)
Of whom?

ANDRE
Relatives, friends, people in the underground --

MAJOR CUNNINGHAM
(interrupting)
And he wrote them down?

ANDRE
Yes, Sir.

GENERAL HOBBS
Oh, my God. If he isn't stopped, we've all but sentenced everyone in the Polish underground to death.

MAJOR CUNNINGHAM
(to Aide)
How is Siletski getting from Sweden to Warsaw?

AIDE
By boat to Danzig, then by train.

MAJOR CUNNINGHAM
(to Andre)
Leftenant, how long would it take you to fly to Warsaw?

ANDRE
Seven hours.

FLIP TO:

== Script Fly.com ==

CLOSEUP - MAN'S HAND 43

holding an official report with a small photograph of Siletski clipped to the report.

We HEAR background NOISE of a Lancaster's ENGINES revving up.

INT. RAF READY ROOM - NIGHT 44

From outside, we continue to HEAR the plane's ENGINES. Inside the room are benches and lockers. Andre is now dressed in flight uniform. Major Cunningham is in the room with him.

MAJOR CUNNINGHAM
(to Andre)
I apologize for doubting you, Leftenant. We contacted our man in Berlin and you were absolutely right. Siletski is a German agent.

ANDRE
Then he's not a Pole?

MAJOR CUNNINGHAM
Oh, he's a Pole, all right. He was born in Lubin but he went to school in Germany. He's never even been to Warsaw. When Hitler took over, he became a German agent.

ANDRE
He's not just a German agent. He's a Polish traitor. We've got to stop him.

MAJOR CUNNINGHAM
Leftenant, it's imperative -- that list must never fall into the Gestapo's hands.
(hands Andre a gun)
Here, take this. Find him and kill him.

ANDRE
Yes, Sir.

MAJOR CUNNINGHAM
Good luck.

They shake hands.

DISSOLVE TO:

== Script Fly.com ==

EXT. COBBLESTONED SQUARE - DAY 45

There is visible evidence of the heavy bombing that Warsaw has undergone. It is a grey, bleak day.

EXT. BRONSKI THEATER - DAY 46

Lupinski and Ratkowski are cleaning up in front of the theater, putting rubble and other debris into a pushcart.

LUPINSKI
(looking around)
Three hundred years to build a city and in three days they wreck it. Heil Hitler.

Two motorcycles, ridden by NAZI OFFICERS, come down the street, escorting a Nazi command car, driven by a SOLDIER/CHAUFFEUR, with TWO NAZI OFFICERS in the backseat. They ride past the Bronski Theater.

A crude sign is posted in front of the theater. It reads:

"CONTRARY TO APPEARANCES, WE'RE STILL OPEN. F. Bronski, Managing Director"

Gruba comes out of the theater, followed by a WOMAN in her late 20s, wearing a babushka and carrying a suitcase tied together with rope. Gruba comes up to Lupinski.

GRUBA
Where's Bronski? I've got to talk to him.

LUPINSKI
He's at the German Censorship Board. He's trying to convince them that Shakespeare wasn't Jewish.

GRUBA
(half to herself)
Shakespeare wasn't Jewish? Go figure.

Gruba waddles back toward the theater, followed by the young woman.

LUPINSKI
(calling)
Hold it, Gruba! He's coming.

CUT TO:

== Script Fly.com ==

EXT. BRONSKI'S CAR - DAY 47

Bronski's Rolls Royce pulls up to the theater. Due to the lack of gasoline, the Rolls is now being pulled by a big, white horse. Dobish sits in the driver's seat, holding the reins.

DOBISH
Whoa -- !

The horse stops. Dobish springs out of the car, opens the back door and Bronski makes his usual grand entrance. Like his Rolls, Bronski is a little the worse for wear. His once-resplendent coat is now missing patches of fur from the collar, his stylish fedora is slightly soiled and gone limp, his diamond ring and pearl stickpin are gone and the gold handle of his elegant cane is missing. Bronski steps over to the kiosk, picks up a newspaper, reaches into his coat pocket and, this time, pays for the newspaper with a carrot.

KIOSK VENDOR
Sorry, Mr. Bronski, the price has gone up.

Bronski hands him another carrot. He starts walking toward the theater. Lupinski rushes up to him.

LUPINSKI
Well, well, 'to be or not to be?'

BRONSKI
To be! We're allowed to do Shakespeare.

LUPINSKI
Wonderful...wonderful!

BRONSKI
Everything but 'The Merchant of Venice.'

Lupinski throws his hands heavenward.

LUPINSKI
Oi...

Gruba comes up to Bronski.

GRUBA
Mr. Bronski, I can speak to you a moment?

Cont.

== Script Fly.com ==

47 Cont.

BRONSKI
What is it, Gruba?

The young woman who was with Gruba steps out from behind her.

BRONSKI
Who's this?

GRUBA
My cousin Rifka. She was bombed out...she's a Jew... she doesn't have where to go. Could I please keep her downstairs in the cellar with me?

BRONSKI
All right, all right. But keep it quiet.

TWO OTHERS come out from behind Rifka. They are her husband, SAM, and their son, MAX. X

RIFKA, SAM, MAX X
(in unison)
Thank you, Mr. Bronski.

BRONSKI
(to Gruba)
Who're they?

GRUBA
(offended)
You expect her to leave a husband and a son behind... are you crazy?

BRONSKI
All right, all right. But get them inside.

GRUBA, ET AL
(softly)
Thank you, Mr. Bronski.

Cont.

== Script Fly.com ==

Gruba hustles her relatives into the theater. Sondheim comes rushing up to Bronski, waving a piece of paper.

SONDHEIM
(shouting)
Mr. Bronski! You got a notice from the...
(softer)
Gestapo.

BRONSKI
What? What?!
(grabs piece of paper, reads it in amazement)
What!?

Dobish comes over.

DOBISH
What?

BRONSKI
They're turning my house into Gestapo Headquarters.

DOBISH
They are?

BRONSKI
No, Sir! No, they're not! They closed my bank account, they cut off my gasoline, they took my pearl stickpin and my diamond ring, they even took the top of my cane, but they're not -- I repeat not -- taking my house! Never!

Bronski rips up the notice.

CUT TO:

CLOSEUP - BRONSKI

a dejected man. He looks o.s.

BRONSKI
Got everything?

PULL BACK TO REVEAL:

== Script Fly.com ==

INT. BRONSKI LIVING ROOM - DAY 48

Bronski stands in the middle of the room, holding two suitcases. Anna is seated in a lovely antique chair, Mutki in her lap, suitcases and cartons around her on the floor. Sasha is nearby, holding a carton. The large, once-beautiful room is quickly being converted into Gestapo Headquarters by SEVERAL GESTAPO SOLDIERS.

TWO SOLDIERS bring in a desk, setting it down in front of Anna. ANOTHER SOLDIER places a Nazi flag and stanchion on one side of the desk. ONE SOLDIER hangs a picture of Hitler on the wall near the door. It's slightly tilted. ANOTHER SOLDIER steps back and looks at the picture.

GESTAPO SOLDIER
Nein, nein.

The SECOND SOLDIER straightens Hitler's picture.

GESTAPO SOLDIER
Gut.
(looks at Anna)
Excuse me, you're sitting in Colonel Erhardt's chair.

ANNA
Oh, forgive me, I have such a terrible memory. Ten minutes ago it was my chair.

Anna gets up. The Soldiers exit the room. Anna looks around.

ANNA
Fifteen years...

BRONSKI
Come on, let's go. Don't look back. Don't look back.

Anna, Bronski and Sasha go to the door and at exactly the same moment, they all turn around and look back (including Mutki), then exit the room. As Bronski goes out, he knocks Hitler's picture askew with a shove of his topless cane.

FLIP TO:

INT. HALLWAY OUTSIDE SASHA'S APARTMENT - DAY 49

Sasha's in the lead, Anna behind him, Bronski brings up the rear. They are coming up the stairs, all carrying suitcases and cartons, Anna has Mutki in her arms.

Cont.

== Script Fly.com ==

ANNA
Sasha, we can't thank you enough for taking us in.

SASHA
Think nothing of it. My house is your house.
(opens door of apartment)
Voila! Your new home.

INT. SASHA'S APARTMENT - DAY 50

The apartment is very small. Its theatrical decor tries desperately to cover up the seediness of the place. Anna is shocked but doesn't want Sasha to know it.

ANNA
Oh, Sasha, it's so...it's so, oh, it's, it's, it's...

BRONSKI
It's a rathole!

Anna is horrified at Bronski's reaction.

ANNA
Freddie! Dont' you dare call this place a rathole! The man is sharing everything he has in the world with us!
(to Sasha)
It's charming. I love it. We're going to be very happy here.

BRONSKI
All right, all right.
(to Sasha)
I'm sorry...forgive me. I'm not myself today. Come on, let's get the rest of the things.

Bronski and Sasha exit the apartment. Anna closes the door, leans back against it, arms spread.

ANNA
Oh, Mutki, we're living in a rathole!

FADE OUT

== Script Fly.com ==

FADE IN

EXT. BRITISH AIRPLANE - NIGHT 51

An airplane, flying through the night sky. Something falls from the plane. A few seconds later, a parachute blossoms.

CUT TO:

EXT. A FIELD - NIGHT 52

The parachutist lands in a field. He grabs the shroud lines, spills the air out of the chute, unbuckles it and gathers it together. We now SEE that it is Andre. He takes off his jump suit and is wearing a black-leather coat and cap. He conceals both parachute and jump suit in some bushes.

EXT. ROADSIDE SENTRY BOX - NIGHT 53

Two NAZI SENTRIES are on guard. A motorcycle is parked in back of the sentry box. It has a sidecar attached to it.

Andre sneaks up quietly to the motorcycle, walks the bike away, gets on it and starts it up. It sputters. The Sentries hear this and come out of their sentry box. Andre tries again. The motorcycle sputters again, almost catches, then dies. More frantic, Andre tries to rev it again. The Sentries run toward it.

NAZI SENTRIES
(in unison)
Halt -- !

Finally, the motorcycle starts up. He takes off. The Sentries fire but Andre, moving fast, zigzags out of range. Andre zooms past a sign that reads: "Warsaw: 80 km."

EXT. WARSAW STREET - NIGHT 54

Two NAZI SOLDIERS are patrolling. It has begun to rain. Andre is hiding in a doorway. The two soldiers pass him but do not see him. As they go by, Andre comes out of the shadows and hurries in the opposite direction.

CUT TO:

EXT. BRONSKI THEATER - ALLEY - NIGHT 55

Andre enters the alley, breathless. He ducks and hides in the shadows. Two other NAZI SOLDIERS pass by.

EXT. BRONSKI THEATER - STAGE DOOR - NIGHT 56

Andre tries to open the door. It is locked. He raps on it. We HEAR a little, fearful voice from the other side of the door.

Cont.

== Script Fly.com ==

56 Cont.

VOICE
(voice over)
Who is it? What do you want?

ANDRE
It's Lieutenant Sobinski. Let me in.

Slowly, the door opens a crack and we SEE Gruba peering out at Andre.

GRUBA
(recognizing Andre)
Oooooooh, 'to be or not to be...'

She opens the door quickly and Andre slips in.

INT. BRONSKI THEATER - BACKSTAGE - NIGHT 57

Standing in the b.g., we SEE Gruba's relatives, plus three more JEWS. Gruba, and the others, are all wearing yellow Jewish stars sewn onto their clothing. In the dim night light of the stage area, Andre and Gruba talk.

ANDRE
I must see Anna.

GRUBA
You came back to Poland -- you risked your life -- for a quvickie?

ANDRE
No, no, no. It's nothing like that. I'm on a mission. Where do they live?

GRUBA
You know that big, beautiful house on Posnan Street by the park?

ANDRE
Yes.

GRUBA
Well, don't go there. They don't live there no more. It's Gestapo headquarters now.

Cont.

== Script Fly.com ==

57 Cont.

ANDRE
Please...where do they live?

GRUBA
They moved in with Sasha. Kubelski Street, number fifty-two.

DISSOLVE THROUGH TO:

CLOSEUP - SIGN 58

It reads: "Kubelski Street."

CAMERA PANS DOWN TO the front of a building on which is the number: "52."

INT. SASHA'S APARTMENT - NIGHT 59

Sasha and Anna are in the apartment. Sasha is getting ready to go out. He puts on his coat and, for the first time, we SEE a pink triangle on the coat.

ANNA
Why are you getting dressed?

SASHA
I'm going out.

Anna notices the pink triangle.

ANNA
What is that?

SASHA
Haven't you heard? It's the latest fashion in occupied Poland. The Jews wear yellow stars and homosexuals get to wear pink triangles.

ANNA
Oh Sasha, how terrible for you.

SASHA
I hate it.

Anna goes to him; they hug each other.

SASHA
It clashes with everything.

Cont.

== Script Fly.com ==

59 Cont.

ANNA
Sasha, they're rounding up Jews. Are they rounding up...?

SASHA
Not yet. So far, so good.

ANNA
Where are you going?

SASHA
Don't wait up. I have a late date with another triangle.

Sasha goes out. Anna closes the door and goes to the kitchen area. She turns on the tap water and fills a kettle. There's a knock on the door. Anna turns off the faucet, goes to the door and opens it.

ANGLE ON ANDRE 60

He is standing in the doorway.

ANNA
Andre -- ! Come in.

He quickly steps inside and closes the door.

ANNA
What are you doing in Poland? How did you get here?

ANDRE
Parachute.

ANNA
You parachuted into Poland just to see me? You could have been killed! You mad, impetuous, romantic, darling, foolish boy! You shouldn't have --

ANDRE
I didn't. I was sent by British Intelligence.

ANNA
Oh. British Intelligence?

ANDRE
I'm on a mission. I've got to stop a dangerous man.

Cont.

== Script Fly.com ==

ANNA
Who? What?

ANDRE
His name is Siletski.
Professor Siletski.

ANNA
You mean on the radio -- the
Voice of Free Poland?

ANDRE
Yes. He's a traitor. A
German agent. He's coming here
from England with a list of names
of everyone in the Polish
underground. If he reaches the
Gestapo, everybody on that list
will die.

ANNA
Where is he?

ANDRE
He arrives here by train tomorrow
morning at ten.

ANNA
How are you going to stop him?
What are you going to do?

ANDRE
Right now I can't think. I'm
exhausted.

ANNA
Yes, yes. You've got to get some
rest. I'll wake you at dawn.

ANDRE
Anna, I'm sorry. I didn't want
to get you involved in this. It
was just that I had nowhere to
go -- the German patrols are
everywhere. Is it all right if
I sleep on the sofa?

ANNA
No.

Andre is stunned.

ANNA
You take the bed.

== Script Fly.com ==

60 Cont.1

ANDRE
What about your husband?

ANNA
He'll take the sofa.
(picks up chenille, hooded bathrobe and tosses it to Andre)
Here...get out of those wet clothes.

ANDRE
What about you?

ANNA
I'm going to sit up and wait for Bronski. If he comes in here and finds you in that bed, without an explanation, the three of us will be doing Highlights From Othello. X

FLIP TO:

ANDRE - ASLEEP IN THE BED 61

Anna is seated in the chair by the window, covered with an afghan, dozing. From o.s., we HEAR the SOUND of an APPROACHING AUTOMOBILE, outside the window. It comes to a braking stop. Anna stirs. We HEAR a door slam and the sound of German hobnail boots.

GESTAPO GUARD
(o.s.)
Ja. Zwei und funftzig.

We HEAR the SOUND of boots CLUMPING up the stairs. There's a knock on the door. Anna quickly pulls the divider curtain, concealing the sleeping Andre. She reaches for the doorknob, panic in her face.

CUT TO:

INT. HALLWAY OUTSIDE SASHA'S APARTMENT - NIGHT 62

Over the GESTAPO GUARDS' shoulders, we SEE the doorplate which reads: "Apt. 27." The door opens, revealing Anna, smiling graciously. She steps into the hallway, pulling the door behind her to conceal the rest of Sasha's apartment.

ANNA
Yes? Can I help you gentlemen?

Cont.

== Script Fly.com ==

62 Cont.

GESTAPO GUARD
Anna Bronski?

ANNA
Yes...

GESTAPO GUARD
Come with us.

ANNA
Why? I didn't do anything.

GESTAPO GUARD
Just come along, please.

ANNA
I'll get my coat.

She reaches in behind her and grabs a coat off an o.s. hanger by the door. She closes the door and exits FRAME with the Guards on either side of her.

CUT TO:

INT. SASHA'S APARTMENT - NIGHT 63

We SEE Andre, still sound asleep in bed.

CUT TO:

EXT. HOTEL EUROPA - NIGHT 64

What was once the best hotel in Warsaw is now German military headquarters. Armored cars and SOLDIERS guard the entrance. It looks like an armed camp.

A car drives up into the courtyard and stops at the entrance. The street and courtyard are still wet from the rain. The car door opens and the two Gestapo Guards and Anna get out. They hurry her into the hotel.

INT. HOTEL EUROPA - LOBBY - NIGHT 65

The hotel's beautiful lobby is swarming with GERMAN MILITARY PERSONNEL. At the entrance is an ornate staircase. At the foot of the staircase is a desk.

A SERGEANT is seated at the desk, flanked by SEVERAL GUARDS. The Gestapo Guards lead Anna up the stairs to the desk. X One Guard gives the Sergeant a piece of paper. He stamps it and looks in his ledger book.

SERGEANT
(to Guard)
Two-oh-six. X

== Script Fly.com ==

INT. HALLWAY OUTSIDE ROOM 206 - HOTEL EUROPA - NIGHT 66 X

The Gestapo Guard leads Anna to the door of Room 206. He opens it and Anna goes in. The Guard closes the door behind her. X

INT. HOTEL EUROPA - SILETSKI'S SUITE - NIGHT 67

It is a beautiful, old-world, living room hotel suite with a white, baby grand piano. Anna stands in the room more bewildered and terrified than ever. What is going to happen?

The door to the bedroom opens and Siletski comes out. He is, at the same time, cordial and smarmy.

SILETSKI
Good evening, Mrs. Bronski.
I'm Professor Siletski.

Anna's eyes widen.

ANNA
Siletski...I'm surprised...

SILETSKI
Why? Is something wrong?

ANNA
(covering up)
No...I'm just terribly curious to know why I was brought here to see you.

SILETSKI
I'll come right to the point. I'm going to read something to you. Then I'd like you to tell me what it means.

Siletski takes out a little black book and opens it.

SILETSKI
(reading)
'To be or not to be.'

ANNA
Hamlet. Act Three, Scene One. Is this a theater quiz?

SILETSKI
Not quite. You see, this message was sent to you by someone in England and it occured to us that it may have another, more secret, meaning. Does it?

Cont.

== Script Fly.com ==

Anna laughs; she's very relieved.

ANNA
(quickly)
It does, it does. It means -- and I hope it won't go any further than this room --

Siletski nods.

ANNA
My husband, you see, is that great Polish actor, Frederick Bronski.

SILETSKI
Who?

ANNA
He's world-famous. In Poland.

SILETSKI
Yes, go on, please.

ANNA
His favorite role is Hamlet. And his favorite speech is the soliloquy -- you know, 'to be or not to be.' Well, he's a very jealous man. So jealous, in fact, that the only chance I have to see anyone -- to talk to anyone privately -- is when he's on stage doing his ten-minute soliloquy.

SILETSKI
It takes that long?

ANNA
No, he takes that long.

SILETSKI
(laughs)
Ahh, I begin to understand. It's a little secret love code between you and your young flier.

ANNA
(demurely)
Well...

SILETSKI
I'm very relieved. I must apologize for having brought you here. I --

== Script Fly.com ==

The phone rings.

SILETSKI
Excuse me.

He picks up the phone.

SILETSKI
(into phone)
Siletski...ah, hello
Colonel Erhardt...absolutely...

CLOSEUP - ANNA

She is intently listening to Siletski and, at the same time, trying to be nonchalant by sitting on the couch and pretending to read a magazine.

SILETSKI
(into phone)
Thank you for sending the plane to Sweden. The train would have taken forever...Yes, I have the list...

When Anna hears this, she begins flipping the pages of the magazine more quickly.

SILETSKI
...ten o'clock tomorrow morning, Gestapo headquarters...unless I hear from you later tonight...I look forward to meeting you too. Heil Hitler.

Siletski hangs up the phone. Anna quickly gets up from the couch.

ANNA
Well, I won't keep you any longer. And thank you for 'to be or not to be.'

SILETSKI
Wait! It seems I've just been given the night off unless I get another call from the Gestapo. Why don't you stay and have a little candlelight dinner with me? Contrary to what you may have heard, we representatives of the new order can be quite charming, if given half a chance. Maybe I could convince you to join our cause.

Cont.

== Script Fly.com ==

ANNA
I would love to accept your invitation, Professor Siletski, but just as you would like to present Germany in the best light, I'd like to plead the Polish case in a more compelling dress. If you will just give me a little time to slip into something more appropriate for an...
(goes over to Siletski)
...intimate rendezvous.

SILETSKI
Of course, of course, of course. Hurry back.

Anna takes Siletski's handkerchief out of his breast pocket.

ANNA
May I?
(dabs the corners of his mouth)
You're drooling.

She puts the handkerchief back into his pocket and starts for the door.

SILETSKI
Just a moment.

He precedes her to the door, opens it. The Guard is standing there.

SILETSKI
(to Guard)
This lady is permitted to leave.

Anna is surprised.

SILETSKI
(explaining)
This is a very difficult place to get into but it is even more difficult to get out of.

Anna gives him her hand.

ANNA
Au revoir.

Cont.

== Script Fly.com ==

SILETSKI
(kissing her hand)
I kiss your hand...for now.

Anna goes out. Siletski rubs his hand across his moustache, inhaling the thought of what is to be.

CUT TO:

INT. HOTEL EUROPA - HALLWAY - NIGHT 68

As Anna is escorted down the hallway by the Guard, she wipes the back of her hand on her coat to remove Siletski's kiss.

CUT TO:

INT. SASHA'S APARTMENT - NIGHT 69

Andre is still in bed, sound asleep. We HEAR a key in the door.

SWISH PAN TO:

BRONSKI

entering the apartment. He looks tired, sad, unkempt.

BRONSKI
(half to himself)
Sweetheart, sweetheart, sweetheart... it's too much.
(takes off hat and coat, slowly hangs them up)
I'm exhausted...so many hours with those Nazi censors. Sweetheart, I've got bad news for you. We have to cut the gypsy number. It seems they don't like gypsies either. Let's face it, without Jews, fags and gypsies there is no theater.

Andre groans in his sleep. As Bronski puts on a robe:

BRONSKI
I know, I know. That's what I told them. There's nothing we can do.

He climbs into bed beside the sleeping Andre; the hood of Anna's robe hides Andre's head.

Cont.

== Script Fly.com ==

BRONSKI
Sweetheart, if it wasn't for you, I don't know what I'd do.
(puts arm around Andre)
When this war's over, I'm going to get you everything you need.

Half-asleep now, Bronski reaches over and touches Andre's cheek.

BRONSKI
(dozing off)
You need a dress, you need a coat, you need shoes...and you need a shave.

He dozes off. A beat later his eyes open.

BRONSKI
A 'shave?'

Bronski pulls the hood back and sees Andre, still sleeping soundly. Bronski looks at Andre in amazement, then anger, then realizes where he's seen him before. Steaming with rage, Bronski gets out of bed, goes around to Andre's side of the bed, and as if challenging him, begins reciting very loudly:

BRONSKI
TO BE OR NOT TO BE!

Andre automatically throws the covers back, stands up and begins walking sideways along the bed as if he's exiting a row in the theater.

ANDRE
(mumbling in sleep)
Excuse me, pardon me, excuse me, excuse me, pardon me, excuse --

Bronski grabs Andre by the shoulders.

BRONSKI
(furious)
All right, you! Talk and talk fast! What the hell are you doing in my --

ANOTHER ANGLE 70

The door bursts open and Anna rushes in, past Bronski.

BRONSKI
Anna, what's this man doing in your robe and my bed?

== Script Fly.com ==

70 Cont.

Anna ignores Bronski and runs to Andre.

ANNA
(frantically)
Siletski is here!

BRONSKI
Where? Who's Siletski?

ANDRE
(shocked, to Anna)
Siletski here...already? How?

ANNA
He came by plane.

ANNA
Are you sure?

ANNA
Yes! I was just with him in his hotel suite.

BRONSKI AND ANDRE
(in unison but different readings)
What?!

ANNA
And I'm going back to have dinner with him.

ANDRE
Good!

BRONSKI
Good?!
(pointing to Andre)
Who're you?

ANNA AND ANDRE
(in unison)
Sobinski.

BRONSKI
Sobinski? Then who's Siletski?

Cont.

== Script Fly.com ==

ANNA
(to Bronski)
He's a spy.
(to Andre)
I heard Siletski talking to Erhardt on the phone.

BRONSKI
Erhardt?

ANNA
Yes, the head of the Gestapo.

BRONSKI
Gestapo?

ANNA
(to Andre)
You were right. Siletski's got that list and he's taking it to Gestapo headquarters tomorrow morning. Or maybe even tonight.

BRONSKI
What list? What the hell is going on?

ANNA
(to Andre)
What are we going to do?

ANDRE
Go back as planned. The important thing is to keep Siletski in the hotel. He mustn't get to Colonel Erhardt with that list.

BRONSKI
(to Andre)
Go back?! If this man is so dangerous, why are you sending her back?

ANNA
Well, somebody's got to stop him. Wait a minute...Siletski and Erhardt have never met. If we could get somebody to play Colonel Erhardt --

Cont.

== Script Fly.com ==

ANDRE
(looking at Bronski)
A good actor.

ANNA
(looking at Bronski)
A great actor.

BRONSKI
A dead actor! Don't look at me. Don't look at me!

FLIP TO:

INT. BRONSKI THEATER - OFFICE - NIGHT 71

Several actors, including Dobish, Lupinski and Ravitch, are working quickly to turn the office into Gestapo headquarters. Bronski is standing there, dressed as Colonel Erhardt in full Gestapo regalia.

BRONSKI
Look at me!
(to Dobish)
I'll never get away with this. Who's going to believe I'm Colonel Erhardt? Who's going to believe this office is Gestapo headquarters?

RAVITCH
Siletski will. He's never been to Gestapo headquarters.

BRONSKI
(nervous)
Ohhh, why did I let them talk me into this?
(to Dobish)
Dobish, let's rehearse my part again.

DOBISH
(quickly)
Heil Hitler.

BRONSKI
Heil Hitler. Okay, good, I got it.

CUT TO:

== Script Fly.com ==

INT. SILETSKI HOTEL SUITE - NIGHT 72

There's a knock on the door. Anna enters, beautifully dressed, a fur-trimmed satin cape over her elegant gown. Siletski eyes her with admiration. As Anna speaks, she removes her cape and hands it to Siletski.

ANNA
It took a little longer than I thought. I hope the effect was worth it.

SILETSKI
Oh, it was definitely worth it, my dear.
(takes out handkerchief, dabs corners of mouth)
I am willing to die for our Fuhrer at any time...except for the next few hours.
(starts to drape Anna's cape over her shoulders)
Well, my dear, shall we go?

ANNA
(surprised)
Go? What? Where?

SILETSKI
I've booked a table for us at Ladow's. It's getting late. I don't think I'll be hearing from the Gestapo any more tonight.

ANNA
Ladow's? Oh, what a lovely surprise.

They walk to the door and as Siletski starts to turn the knob, Anna pretends to spot the piano for the first time.

ANNA
Oh -- !

SILETSKI
Oh, what?

ANNA
A piano! I haven't seen one in ages.
(runs to piano, sits down, hits a key)
Oh, it works.

Cont.

== Script Fly.com ==

72 Cont.

SILETSKI
(interrupts)
My dear, we're running a little --

Anna, accompanying herself, bursts into song.

ANNA
(singing)
'YOU AND THE NIGHT AND THE MUSIC
FILL ME WITH FLAMING DESIRE...'
SETTING MY BEING COMPLETELY ON FIRE!

Siletski is stunned.

CUT TO:

EXT. BRONSKI THEATER - NIGHT 73

A car is parked in front of a door which bears the sign: "THEATRE OFFICE." Lupinski, in Nazi guard uniform, is placing little Nazi flags in holders on the front fenders of the car. Dobish, also dressed as a guard, is behind the wheel. Ratkowski, dressed as a Gestapo officer, is sitting in the backseat. Ratkowski leans out the window, calling nervously to Lupinski:

RATKOWSKI
Hurry! We're late!

Lupinski runs around and jumps into the front seat next to Dobish. Dobish starts the engine. There is a terrible grinding of gears.

RATKOWSKI
You even drive like an understudy!

DOBISH
I'll take that from Bronski,
not from you!

LUPINSKI
Drive! Drive! How long can
Anna keep him there!?

Dobish starts the motor again. He finally gets it into gear and they drive OUT OF FRAME.

CUT BACK TO:

INT. SILETSKI HOTEL SUITE - NIGHT 74

Anna is still at the piano, doing a big finish to "SWEETHEART." Siletski is impatient and getting angry. X

Cont.

== Script Fly.com ==

74 Cont.

ANNA
(singing)
SWEETHEART, SWEETHEART, SWEEEEET... X

Siletski, sensing this is the end of the song, is about to drape Anna's cape over her shoulders when she continues to stall by sequeing into another number.

ANNA
(singing)
'HEART AND SOUL, I FELL IN LOVE
WITH YOU, HEART AND SOUL, JUST LIKE X
A FOOL WOULD DO, MADLY, BECAUSE YOU
HELD ME TIGHT, AND STOLE A KISS IN THE
NIGHT.

Siletski sits down next to her and takes her hands off the keys, and closes the key cover.

SILETSKI
Charming, my dear, but your little recital is over. It's time to go.

He drapes her cape over her shoulders and leads her toward the door.

ANNA
But I wasn't --

SILETSKI
(interrupts)
Yes, you were.

As Siletski starts to turn the doorknob, Anna puts her hand over his.

ANNA
Are we mad? Are we insane? What are we doing? We're going to a noisy, crowded restaurant with a lot of strangers when we could dine here all alone in this beautiful occupied hotel suite. Why don't we call down for room service?

SILETSKI
My dear, this is German military headquarters. There is no room service.

His hand reaches for the door. She puts her hand over his again.

ANNA
Then why don't we skip dinner entirely?

== Script Fly.com ==

SILETSKI
(getting excited)
Yes, why don't we?

Siletski pulls her to him. Suddenly, there is a loud rap on the door. Annoyed, Siletski lets go of Anna and opens the door. He pats the corners of his mouth with his handkerchief and dabs at some spittle which has drooled onto his lapel.

Standing in the doorway is Ratkowski, dressed as a Gestapo officer, flanked by his German guards, Dobish and Lupinski. Ratkowski salutes.

RATKOWSKI
Heil Hitler!

SILETSKI
Heil Hitler.

RATKOWSKI
I am Captain Krause of Colonel Erhardt's staff.

As Ratkowski enters, he exchanges a significant look with Anna.

RATKOWSKI
(to Siletski)
There has been a last-minute change in the Colonel's plans and he would like to see you immediately.

Ratkowski bows.

SILETSKI
(face falls)
Of course, of course. Let me get my papers.
(to Anna)
I am devastated.

ANNA
(feigning disappointment)
Can't you send them away?

SILETSKI
I understand how you feel but I'll be back before you know it.

Anna, Dobish, Ratkowski and Lupinski watch Siletski as he goes to a steamer trunk, unlocks it, takes out some papers, puts them in a briefcase, locks the trunk and puts on his overcoat during the following:

Cont.

== Script Fly.com ==

74 Cont.2

SILETSKI
The Gestapo is so busy these days, they will be glad to ged rid of me.

ANNA
I'll count the minutes.

Dobish, Ratkowski and Lupinski escort Siletski out of the room. As they leave, Dobish and Ratkowski, unseen by Siletski, turn toward Anna and quickly make an "okay-you-did-well" sign with thumb and forefinger. The door slams shut. Anna is alone in the room.

ANNA
(quickly)
One-two-three-four-five-six-seven-eight-nine-ten.

She grabs her cape and purse, goes to the door, opens it a crack and peers out.

CUT TO:

INT. FOOT OF STAIRCASE - HOTEL EUROPA - NIGHT 75

Anna walks quickly past the guard desk and starts down the stairs. The Sergeant stops her.

SERGEANT
Halt! Just a moment. Where are you going?

ANNA
Professor Siletski had to leave so I thought I'd --

SERGEANT
(looks in his book)
Sorry, the Professor left no instructions. You'll have to wait until he comes back.

ANNA
Oh, but that's impossible.

SERGEANT
I'm sorry. There's nothing I can do about it.

Anna is stopped and terrified. The Sergeant summons a guard.

SERGEANT
(to guard; checking his book)
Escort Mrs. Bronski back to two-oh-six.

482 X

CUT TO:

== Script Fly.com ==

EXT. BRONSKI THEATER - OFFICE DOOR - NIGHT 76

The two actors, Bieler and Kroll, dressed as Nazi soldiers come out of the office door. A sign above the door reads: "GESTAPO HEADQUARTERS." Bieler spots something o.s.

BIELER
Hurry! They're coming!

He and Kroll rush to a sentry box and take their positions on either side of it just as the car with Siletski et al, pulls up. Bieler and Kroll stand at attention and salute. Lupinski jumps out of the car, opens the back door and Ratkowski and Siletski get out. Lupinski gets back into the car and he and Dobish drive away. Ratkowski excorts Siletski through the door marked "Gestapo Headquarters." The moment they are inside, Bieler and Kroll immediately take down the "Gestapo" sign. Behind it we SEE the sign that reads: "THEATER OFFICE."

Bieler and Kroll then quickly lift up the cardboard sentry box and run OUT OF FRAME.

CUT TO:

INT. THEATER OFFICE - NIGHT 77

The room is decorated with a picture of Hitler and other Nazi paraphernalia. The anteroom is full of actors dressed as Gestapo men or as guards sitting at desks. Everything seems to be real and efficient. Siletski and Ratkowski enter. The door leading to the actual office of the theater opens and out comes Ravitch, in makeup and uniform as a Nazi General. As he enters, he talks o.s., as if to Colonel Erhardt.

RAVITCH
Yes, I'm glad we had the opportunity to discuss that, Colonel, and you can rest assured that the men under my command will cooperate with the Gestapo to the utmost extent...that it is humanly possible --

The door slams.

RAVITCH
Yes!
(turns, sees Ratkowski)
Heil Hitler!

He steps in front of Siletski and Ratkowski.

SILETSKI
Heil Hitler!

Cont.

== Script Fly.com ==

RAVITCH
(still overdoing it)
Oh, isn't this the gentleman from England, Captain Krause? It's a pleasure to meet you, Professor. You certainly fooled the English, didn't you?
(laughs)
'The British lion will drink his tea...from saucers made in Germany!' Isn't that right, Professor?

Ravitch laughs, Siletski doesn't think it's quite that funny. He forces a smile but seems a bit put out. Ratkowski, standing behind Siletski, goes through agony. CAMERA PANS WITH Ravitch TO the other door. He turns, laughs again. Siletski looks baffled. Ratkowski now makes frantic gestures for Ravitch to get out.

RAVITCH
(finally)
Good-bye, Professor.

Ravitch goes out.

SILETSKI
(puzzled, to Ratkowski)
How did he ever become a General?

RATKOWSKI
(thinking fast; confidentially)
He is Goering's brother-in-law.

SILETSKI
(enlightened)
Oh.

RATKOWSKI
I'll announce you to the Colonel.

CUT TO:

INT. BRONSKI'S OFFICE - NIGHT 78

It is also decorated with a picture of Hitler, Nazi flags, etc. Bronski sits behind his desk in a Gestapo Colonel's uniform. Andre stands next to the desk. Ratkowski enters.

RATKOWSKI
(excited)
He's here!

Cont.

== Script Fly.com ==

ANDRE
(to Bronski)
Now remember, first get the list and then find out who his contacts are in England. As soon as you do, call me and I'll do the rest.

BRONSKI
Right. I'm delighted to meet you.

ANDRE
What?

BRONSKI
I'm just rehearsing.

ANDRE
We'll be right here in the back of the theater. Be careful.

BRONSKI
Don't worry. I can handle it.

Andre goes out.

BRONSKI
(different reading)
Good evening, Professor. I'm delighted to meet you.

RATKOWSKI
Remember, Bronski, you're playing for our lives!

BRONSKI
Don't worry. I'm going to give the greatest performance I've ever given.

RATKOWSKI
Don't. Just be good.

Bronski gives Ratkowski a look, then takes a breath.

BRONSKI
Just show him in!

As Ratkowski goes to the door:

BRONSKI
(another reading)
Good evening, Professor. I'm delighted to meet you.

== Script Fly.com ==

Ratkowski opens the door.

RATKOWSKI
(announcing)
Professor Siletski, please!

ANGLE ON SILETSKI 79

He enters and walks toward Bronski as Ratkowski goes out.

SILETSKI
Heil Hitler!

BRONSKI
Heil Hitler!
(very friendly)
Good evening delighted, I'm Professor to meet you.

SILETSKI
I beg your pardon?

BRONSKI
I'm delighted to meet you.

SILETSKI
Likewise. It's good to breathe the air of the Gestapo again.

BRONSKI
(sniffing the air)
Is it? We're so used to it, we don't even smell it anymore.

They both laugh and sit down. Siletski puts his hat and cane on the desk.

SILETSKI
You know, Colonel, you are quite famous in London. They call you 'Concentration Camp Erhardt.'

BRONSKI
They do? Well...we do the concentrating and the Poles do the camping.
(laughs)
Get it?

SILETSKI
Actually, no.
(beat)
You wanted to see me?

Cont.

== Script Fly.com ==

BRONSKI
Of course I wanted to see you. That's why you're here.

SILETSKI
I imagine it's about the list.

BRONSKI
Of course it's about the list. You brought it with you?

SILETSKI
Certainly.

He hands Bronski the list.

BRONSKI
Good, good.

SILETSKI
This is the end of the Polish underground movement, not to mention the families of the Polish squadron.

BRONSKI
Very comprehensive indeed. They are as good as dead. Is this everything?

SILETSKI
Yes, everything. And I'm sending the duplicate to Berlin first thing in the morning.

BRONSKI
Good, good.
(hiding shock)
The duplicate. Oh yes, of course, of course.

SILETSKI
If you ask me, it's a lot of red tape, but Berlin asked for it.

BRONSKI
Berlin knows what it's doing.
(trying to find out more)
I suppose you keep the duplicate in the hotel safe?

Cont.

== Script Fly.com ==

SILETSKI
Better. It's locked in my trunk. The entire hotel is a safe.

BRONSKI
Good, good, good, good. Now, I want to get the machinery started on these names right away. I'll be back in a moment.

Bronski whistles "Sweet Georgia Brown" as he walks to the door that Andre went out of.

CUT TO:

INT. BACK OF THEATER - NIGHT 80

Waiting near the door, hiding cautiously at the back of the theater, we SEE Andre, Lupinski, Dobish and Sondheim. Bronski rushes up to them.

ANDRE
Did you get the list?

BRONSKI
Yes. Here.

He hands the list to Andre.

ANDRE
Now I'll take care of him!

BRONSKI
Wait! You can't yet. He has a duplicate back at the hotel. It's locked in his trunk.

LUPINSKI
Uh-oh, this is bad.

ANDRE
We've got to get that duplicate. Bronski, go back, keep him there, stall him while we try to figure something out.

Bronski nods.

BRONSKI
Think fast! I'm an actor. I need lines. I'm not a great ad-libber.

Bronski hurries back toward his office.

482 CUT TO:

== Script Fly.com ==

INT. BRONSKI OFFICE - NIGHT 81

Siletski is standing near the desk as Bronski enters. Bronski pretends to be nonchalant.

BRONSKI
Well, Professor, are you comfortable? Can I get you anything? A brandy?

SILETSKI
No, thank you.

BRONSKI
Some coffee?

SILETSKI
No.

BRONSKI
Chocolate?

SILETSKI
No.

BRONSKI
A magazine?

SILETSKI
No.
(getting up)
If there's nothing else you want to know, then I'll be going.

BRONSKI
(on the spot)
Nothing else I want to know? Oh, there's lots! Lots! Lots, lots, lots. Six down, Professor.

Siletski sits.

BRONSKI
Lots.
(beat)
So, they call me Concentration Camp Erhardt?

Bronski laughs. Another beat.

SILETSKI
Well, if there's nothing else you need me for --

BRONSKI
(interrupting)
Oh, there's lots, lots, lots, lots, lots.

482 Cont.

== Script Fly.com ==

81 Cont.

A long beat. They look at each other.

BRONSKI
Maybe there's something you'd like to ask me?

SILETSKI
Not really.

Again, a pause. Bronski chuckles. Siletski begins to feel something is peculiar about Erhardt. Bronski gets up and starts walking toward the door.

BRONSKI
Isn't it funny? Here I am, about to ask you the most important question of our entire meeting and I have to go to the bathroom. I'll be right back. Hold that question!

Bronski hurries out the door leading to the back of the theater.

INT. BACK OF THEATER - NIGHT 82

Bronski rushes up to Andre, Sondheim, Dobish and Lupinski.

BRONSKI
(frantic whisper)
I'm running out of dialogue! Have you thought of anything?

ANDRE
Yes! Go back with him to the hotel.

BRONSKI
Good.

ANDRE
When he's not looking, hit him over the head.

BRONSKI
Good.

ANDRE
Take his keys, open the trunk, and burn the duplicate.

BRONSKI
Good. What if he comes to?

Andre hands Bronski a gun.

== Script Fly.com ==

ANDRE
Shoot him and jump out the window.

BRONSKI
No good.
(hands gun back to Andre)
Think of something else.

DOBISH
Don't you want to do something for your country?!

BRONSKI
Yes. Live.

Bronski rushes back into his office.

CUT TO:

INT. BRONSKI OFFICE - NIGHT 83

Siletski is standing there, ready to leave. Bronski enters with the same nonchalance as before.

BRONSKI
(laughing)
So, they call me Concentration Camp Erhardt...

SILETSKI
(interrupting)
Colonel, unless there is something urgent, I would like to go back to the hotel. There's someone waiting for me.

At last Bronski has an idea for more dialogue.

BRONSKI
Oh, yes! And how is Mrs. Bronski?

SILETSKI
(surprised)
How did you -- ?

BRONSKI
We here at the Gestapo know everything.

SILETSKI
Well, I had a few official questions to ask her and in the process, I discovered she's very good company.

== Script Fly.com ==

BRONSKI
Good company, huh? But hasn't she got a husband? I believe she's married to that great, great Polish actor, Frederick Bronski. Of course you've heard of him?

SILETSKI
No.

BRONSKI
Oh.

SILETSKI
But what does that matter? She not only has a husband, she has a lover.

BRONSKI
She does?

SILETSKI
Yes. A certain Lieutenant Sobinski. They have a secret love code. When her silly husband was onstage emoting 'to be or not to be,' that was the signal for their backstage rendezvous.

BRONSKI
I knew it! It couldn't have happened twice! I knew it!

He spins around angrily in his swivel chair. Stenciled on the back of the chair, we READ: "HITLER'S chair - Naughty Nazis." Siletski sees this and now realizes he is talking to Frederick Bronski. Bronski spins the chair back around and faces Siletski.

BRONSKI
(covering up)
You see, we at the Gestapo know everything. Now, let's get back to work.

SILETSKI
Let's get back to Mrs. Bronski.

BRONSKI
Why don't we forget Mrs. Bronski.

Cont.

== Script Fly.com ==

SILETSKI
Why don't we?
(going for the kill)
After all, she's just a cheap, promiscuous little --

Bronski unconsciously snaps a pencil in half that he's been holding in his hand.

BRONSKI
I think I know what you mean, Siletski.

SILETSKI
I know you know, Mr. Bronski.

Siletski pulls a gun. Bronski turns pale.

SILETSKI
Up with your hands, quickly, please.

Bronski obeys.

SILETSKI
I don't know if you ever played a corpse but you're going to be one unless you do exactly as I say. Now, go over to that door --
(indicates door leading to back of theater)
...and tell your friends to clear away from there!

Bronski starts for the door, then stops.

BRONSKI
I won't do it!

SILETSKI
Get against that wall!

Bronski obeys.

BRONSKI
(sincere)
You're a Pole. You were born here. How do you live with yourself?

Cont.

== Script Fly.com ==

83 Cont.2

SILETSKI
Shut up and turn around!

BRONSKI
I'm not shutting up and I'm not turning around. X

Siletski clicks his gun.

BRONSKI
I'm shutting up and I'm turning around. X

Bronski faces the wall. Siletski backs up to the door as he speaks:

SILETSKI
Good-bye, Mr. Bronski...

BRONSKI
(mumbling quickly to himself)
Now I lay me down to sleep
I pray the Lord my soul to keep
If I should die before I wake --

Siletski shoots several times at the door, then kicks it open and rushes out, firing as he goes. Bronski, his face still to the wall, is unaware that Siletski has gone and clutches his back when he hears the shots ring out, believing he has been fatally wounded.

BRONSKI
Funny, when you really get it, you don't even feel it.
(falls on knees)
And now...'the rest is silence.'

ANOTHER ANGLE 84

The door bursts open and Bieler, Kroll, Ravitch, Ratkowski, and other members of the company, all in Nazi costumes, rush into the room. They ignore Bronski and run out. We HEAR more voices, shouting, excitement, gunfire.

RAVITCH
He went out that way!

BIELER
(overlapping)
Hurry -- !

KROLL
(overlapping)
Let's get him!

== Script Fly.com ==

84 Cont.

RATKOWSKI
He mustn't get out of the theater!

Bronski touches himself, realizes he's not shot.

BRONSKI
He missed.

Bronski follows the others as they rush out.

CUT TO:

INT. BRONSKI THEATER - STAGE - ORCHESTRA - BALCONY - NIGHT 85

Siletski has disappeared in the dark auditorium and the actors are all after him. From the darkened theater, we HEAR VOICES, all talking at once. "He's in the house!", "Cover the doors!"

QUICK CUTS OF ACTORS 86

running through the rows of the orchestra, searching everywhere.

BRONSKI
(yelling)
Sondheim! Hit the spot!

ANGLE ON SONDHEIM

turning on the spotlight. It rakes the theater.

ANGLE ON SILETSKI

crawling along a row of seats, gun in hand.

ANGLE ON ACTORS

checking the theater, row by row, closing in.

Spotlight rakes over the orchestra pit and hits the stage. In front of the curtain, we SEE Siletski caught in the spotlight. He runs frantically into the wings. Andre leaps across the orchestra pit, going after Siletski.

Shots ring out.

Cont.

== Script Fly.com ==

BRONSKI
(shouting)
Raise the curtain!

The actors rush forward toward the front of the house as the shots are heard. Just as they reach the proscenium, the shots stop. For a moment, there is dead silence. Nobody knows what has happened. Nobody moves.

Slowly, the curtain rises. The stage is bare. Standing on stage, facing each other are Siletski and Andre, each with a smoking revolver. They don't move for a long beat.

ANGLE ON ACTORS

as they watch in fascinated horror.

ANGLE ON SILETSKI

He lowers his gun and starts slowly to turn toward the audience but falls to the stage floor, dead. As he hits the floor:

SLOW FADE TO:

INT. SILETSKI HOTEL SUITE - NIGHT 87

Anna paces up and down, thinking, worried. There's a knock on the door. She flies to it. Anna opens the door. A German Gestapo Captain, named SCHULTZ, is standing there.

SCHULTZ
Heil Hitler. I'm Captain Schultz.

ANNA
Professor Siletski isn't here.

SCHULTZ
I know that. I will wait.

ANNA
But he might not show up all night.

SCHULTZ
I will wait.

Schultz is the type who isn't interested in anything except executing his orders.

CUT TO:

== Script Fly.com ==

INT. FOOT OF STAIRCASE - HOTEL EUROPA - NIGHT 88

A man comes up the steps. It is Bronski disguised as Professor Siletski. He has the exact same beard, wears the same overcoat, hat, gloves, eyeglasses, cane, etc. As he passes the guard desk:

SERGEANT
Your key, Professor. Good night.

Bronski takes the key.

BRONSKI
(mumbles)
Thank you. Good night.

He looks at the key. It has stamped on it: "Room 206." X
Bronski goes quickly to Siletski's room.

CUT BACK TO:

INT. SILETSKI HOTEL SUITE - NIGHT 89

Schultz is pacing back and forth. Anna is seated, trying to hide her fear. As the door opens, Anna jumps up. Bronski walks in.

SCHULTZ
Professor Siletski?

BRONSKI
Yes.

SCHULTZ
Heil Hitler! I am Captain Schultz of Colonel Erhardt's staff.

BRONSKI
Heil Hitler. It's a pleasure to make your acquaintance.

CLOSEUP - ANNA

A look of great relief on her face as she realizes it's Bronski.

ANNA
Fre -- Fre -- Professor, I'm so glad that you're back.

ANOTHER ANGLE

Bronski turns to her.

BRONSKI
Ah, Mrs. Bronski...

Cont.

== Script Fly.com ==

He kisses Anna's hand, playing for Schultz's benefit.

BRONSKI
I thought you'd be gone but I'm delighted to find you're still here.

ANNA
(rising to the occasion)
You forgot to leave word at the desk. They wouldn't let me out. But now, I don't regret that I waited. And how is Professor Siletski?

BRONSKI
Dead. Absolutely dead.
(to Schultz)
I had to take care of some business. How about a glass of champagne.

SCHULTZ
No, thank you. I don't think.

BRONSKI
Cigarette?

SCHULTZ
No, thank you. I don't smoke.

BRONSKI
Just like our Fuhrer.

Bronski slaps Schultz on the back.

SCHULTZ
Now, Professor, Colonel Erhardt --

BRONSKI
Oh, yes. I'm to see him tomorrow morning at ten o'clock.

SCHULTZ
No, there's been a change in the Colonel's plans. He's expecting you now.

Anna and Bronski realize the imminent danger.

Cont.

== Script Fly.com ==

BRONSKI
(as Bronski)
Now?!
(as Siletski)
Now?

SCHULTZ
Those are my orders.

Anna and Bronski look at each other. There seems to be no way out.

BRONSKI
Ah, I see. All right...but before I go, would you mind stepping outside a moment while I exchange a few words in private with Mrs. Bronski?

Bronski winks at Schultz. Schultz remains businesslike.

SCHULTZ
Of course.

Schultz goes out. Bronski rushes over to the trunk, unlocks it and begins searching through it. He takes out a small sheaf of papers.

ANNA
What are you doing?

BRONSKI
(indicating the papers)
The duplicate. We found out he had a copy of the list.

Bronski takes out a cigarette lighter and sets the duplicate on fire. Anna quickly holds up a metal wastebasket.

ANNA
Put it in here.

Bronski puts the flaming papers into the wastebasket. Anna goes to him, throws her arms around him.

ANNA
Oh, darling, I'm so glad you're all right.

BRONSKI
Don't darling me! Save it for your boyfriend, Lieutenant Sobinski!

As they speak, the fire in the wastebasket continues to burn.

== Script Fly.com ==

ANNA
We'll argue later. What did you do with Siletski's body?

BRONSKI
Never mind Siletski's body! What did you do with Sobinski's body?

ANNA
How can you ask a question like that at a time like this? Don't you realize that Captain Schultz out there is going to take you to see Colonel Erhardt, the head of the Gestapo!

BRONSKI
Oh my God! Oh, Anna, I don't think I can do it. I don't know if I can pull it off.

ANNA
You can and you will. You're a great actor. You were born to do it. Besides, you look like Siletski. You've got a big nose, beady eyes...you'll be a better Siletski than Siletski. X

BRONSKI
I hope so. He's dead.

Bronski extinguishes the wastebasket fire with a spritz from a seltzer bottle.

BRONSKI
(touching his eyes)
Beady eyes?
(a beat)
I've got to go.

ANNA
Good-bye, darling.

BRONSKI
Good-bye.

They kiss. Bronski goes to the door, turns.

Cont.

== Script Fly.com ==

89 Cont.3

BRONSKI
If I don't come back alive, I forgive you for whatever happened between you and Sobinski, but if I do come back, you're in a lot of trouble!

Bronski goes out.

INT. FOOT OF STAIRCASE - HOTEL EUROPA - NIGHT 90

Bronski, escorted by Captain Schultz, walks up to the guard desk.

BRONSKI
(to Sergeant)
Mrs. Bronski has my permission to leave.

SERGEANT
Yes, Sir.

He makes a note in his book. Bronski and Schultz start down X the stairs.

CUT TO:

INT. REAL GESTAPO HEADQUARTERS (BRONSKI'S FORMER HOME) - ANTEROOM - NIGHT 91

Bronski and Schultz have just come into the anteroom.

SCHULTZ
(to Bronski)
Wait here, please, Professor. I'll announce you.

Schultz goes into Erhardt's office. A phone rings on the desk of a GESTAPO OFFICER, seated in the anteroom. The Officer picks it up.

GESTAPO OFFICER
(into phone)
What? You shot two members of the underground? Give me their names...Stephan Revanski and Jan Petrovski. Good!

He finds their names on a list in front of him and crosses them off. Bronski has overheard this. It makes him nervous. He dabs his forehead with a handkerchief.

== Script Fly.com ==

INT. ERHARDT'S OFFICE (BRONSKI LIVING ROOM) - NIGHT 92

Erhardt is seated at his desk, talking on the phone, as Schultz approaches him.

ERHARDT
(yelling into phone)
What do you mean, you haven't got proof? That's no excuse! Arrest them!

He looks up at Schultz.

SCHULTZ
Professor Siletski's here.

ERHARDT
Send him in.

Schultz goes out, motions to Bronski. He hurries into Erhardt's office. Erhardt is still on the phone.

ERHARDT
(yelling into phone)
What! When! Where! Why! Well, from now on, when in doubt arrest them! Arrest them, arrest them, arrest them! Then shoot them and interrogate them! Heil Hitler!... what?...oh, you're right. Just shoot them! What! Heil Hitler!

He slams the phone down, rises and greets Bronski. Erhardt has segued from a fierce bully to being immediately obsequious.

ERHARDT
Heil Hitler! Well, Professor, at last we meet.

BRONSKI
Likewise.

Bronski puts his hat and cane on the desk exactly as Siletski had done in his office.

BRONSKI
Ah, it's so good to breathe the air of the Gestapo again. X

ERHARDT
(a little bewildered)
Oh? It is?

BRONSKI
Well. I guess you're so used to it, you don't smell it anymore.

Cont.

== Script Fly.com ==

ERHARDT
(perplexed)
Yes...
(a beat)
May I take your coat?

Bronski takes off his coat.

ERHARDT
Sit down, Professor.
(opens box of cigarettes)
Can I offer you a cigarette?

Bronski shakes his head "no."

ERHARDT
Cigar?

Bronski shakes his head again.

ERHARDT
Confiscated chocolate-covered nougats?

BRONSKI
No, thank you.

ERHARDT
I have good news for you. A very old friend of yours is coming to Warsaw.

BRONSKI
Really? Who?

ERHARDT
The Fuhrer himself! I know you'll be delighted to see him again.

BRONSKI
Well, who who knows him wouldn't?

ERHARDT
Yes. How long since you've seen him, Professor?

Bronski counts on all his fingers.

BRONSKI
Oh, too long. Much too long.

ERHARDT
Tell me, does he still...?

BRONSKI
No, no, he stopped that. It was ruining his health.

== Script Fly.com ==

ERHARDT
(puzzled again)
Oh. Well, Professor Siletski --

BRONSKI
Well, Colonel Erhardt...
(sudden realization)
...do you know you're quite famous in London?

ERHARDT
Really? I am?

BRONSKI
Yes. They call you 'Concentration Camp Erhardt.'

ERHARDT
They do?

BRONSKI
They do.

ERHARDT
So, they call me Concentration Camp Erhardt!
(laughing; a beat)
Would you care for a brandy?

BRONSKI
No, thank you.

ERHARDT
(still laughing)
Brandy. That reminds me of a very funny story going around Warsaw. A story about our Fuhrer.
(laughs)
Now, how does it go? Oh, yes! They named a brandy after Napoleon, they made a herring out of Bismarck, and Hitler will end up as a pickle.

Erhardt laughs loudly but stops when he realizes Bronski isn't laughing.

BRONSKI
A pickle?

ERHARDT
Because he's such a sour puss!

Erhardt laughs again.

== Script Fly.com ==

BRONSKI
I don't think that's funny. I don't think the Fuhrer will find it funny. Do you think it's funny?

ERHARDT
Noooooo, I hate it.
(composing himself)
Now, Professor, if you'd be so kind...what about the underground movement?

BRONSKI
Yes, let's get down to details.

ERHARDT
Yes, let's.

BRONSKI
There are no details.

ERHARDT
(confused)
Wha -- ? But you have the list, of course.

BRONSKI
Of course. But more important, I have the name of the leader of the Polish underground.

ERHARDT
You do?

BRONSKI
Yes. You cut off the head, the chicken dies.

ERHARDT
That's true. Congratulations.
(into intercom)
Schultz, Schultz -- send in Captain Schultz!

As Erhardt speaks, Bronski strokes his beard and it comes off in his hand. He looks at it in panic and puts it instantly back on, slightly askew. Erhardt looks at Bronski, perplexed. Something is now different about him but Erhardt doesn't quite know what it is.

Cont.

== Script Fly.com ==

ERHARDT
Now, what is his name?

Schultz enters.

BRONSKI
Revanski.

SCHULTZ
Stephan Revanski?

BRONSKI
Yes.

SCHULTZ
Oh, you don't have to worry about him anymore. He's dead. We shot him this morning.

Bronski starts his big scene.

BRONSKI
(jumping up)
Revanski dead!? I refuse to believe it!

Erhardt also jumps up.

ERHARDT
Do you realize who you shot, Captain Schultz?

BRONSKI
I risk my life to get the key man of the entire underground movement and you shoot him!?

SCHULTZ
(stammering)
Well...I -- uh --

BRONSKI
Wait a minute! Maybe we can still save the situation. There's one other man -- the second in command...

ERHARDT
Good! What's his name?

BRONSKI
Petrovski.

Schultz's face drops.

== Script Fly.com ==

SCHULTZ
(dazed voice)
J-J-J-Jan Petrovski?

BRONSKI
Exactly.

SCHULTZ
(nods)
We shot him.

BRONSKI
So, you shot Petrovski!
Whose side are you on anyway,
Captain Schultz!?
(to Erhardt)
Wouldn't it have been a good
idea to question these people
first?

ERHARDT
Yes! Why don't we question these X
people before we shoot them?

SCHULTZ
(firmly)
But, Colonel, you signed the
order of execution yourself.

ERHARDT
(to Schultz)
That's no excuse!
(to Bronski)
I sign so many papers every day...
you can't rely on your own people
anymore!
(to Schultz)
Schultz, you're dismissed! Get
out!

SCHULTZ
Yes, Sir.

ERHARDT
And question people before you
shoot them, dumbkopf! X

Schultz hurries out. Erhardt looks at Bronski and shrugs helplessly.

BRONSKI
Slippery fellow, your Captain Schultz.
Did you notice the way he tried
to shift the responsibility back
onto you?

Cont.

== Script Fly.com ==

As Bronski speaks, he strokes his beard and it comes off again. He instantly puts it back on, again slightly askew, and again Erhardt looks at him curiously.

ERHARDT
I did. I always suspect there's something wrong with a man who doesn't drink or smoke.

BRONSKI
You mean, like our Fuhrer.

ERHARDT
Yes. No!

BRONSKI
Well, I have to be going.

ERHARDT
Please, Professor, I hope you won't mention anything about the smoking and drinking...

BRONSKI
Or the pickle.

There's a little sound from Erhardt.

BRONSKI
No, no, I wouldn't want to ruin you. Now, I really must go. I'm keeping a certain lady waiting.

ERHARDT
Mrs. Bronski.

BRONSKI
How did -- ?

ERHARDT
(interrupts)
We at the Gestapo know everything.

BRONSKI
Oh, then you must know her husband, that great, <u>great</u> Polish actor, Frederick Bronski.

ERHARDT
Yes, I do.

BRONSKI
You do?

== Script Fly.com ==

ERHARDT
Yes, I saw him on the stage here in Warsaw once. Before the war.

BRONSKI
You did?

ERHARDT
And let me tell you something about his performance --

BRONSKI
Yes...?

ERHARDT
What he did to Hamlet, we are now doing to Poland.

Erhardt laughs. Bronski just stares at him.

BRONSKI
Good night, Colonel. And a little word of friendly advice. If I were you, I wouldn't repeat any more jokes about the Fuhrer.

ERHARDT
No, never, never, never again!

Bronski goes out.

ERHARDT
(yelling)
Schultz!

Schultz comes in quickly.

SCHULTZ
Yes, Sir?

ERHARDT
(barking orders)
Bring in the pickles!

SCHULTZ
Pickles?

ERHARDT
Pickles?! Who said pickles?!
(screams)
Papers! PAPERS!

SCHULTZ
Yes, Colonel.

FADE OUT

== Script Fly.com ==

FADE IN

INT. SASHA'S APARTMENT - CLOSEUP - BRONSKI - DAWN 93

He enters the apartment. He takes off the Siletski beard and glasses and sighs with relief.

BRONSKI
Whew...made it.

He goes over to Anna who is sitting in the chair, sound asleep. The lamp next to her is still lit.

BRONSKI
(to Anna, loud whisper)
Sweetheart, I did it. I fooled them.

He realizes she's asleep and doesn't want to wake her. He goes to the couch and sits down.

BRONSKI
I did it...I fooled them. I gave the greatest performance of my life...
(pulls afghan around shoulders and lies down)
...and nobody saw it.

IRIS OUT:

EXT. BRONSKI THEATER - DAY 94

A sign hangs down from the marquee which reads: "MATINEE TODAY."

From inside the theater we HEAR the introduction music for the production number: "LADIES."

DISSOLVE THROUGH TO:

INT. BRONSKI THEATER - STAGE - DAY 95

Bronski is on stage in front of a scrim. As he sings the following verse, lights come up behind the scrim to reveal costumed CHORUS GIRLS. X

BRONSKI
(singing)
I have a list of lovely things
that make my life complete
And at the top
You'll find the thing
that makes my poor heart beat
It isn't money or power
or a castle rising in Spain
It's a simple word, you've often heard
but let me repeat it again.

Cont.

== Script Fly.com ==

95 Cont.

On the word "again," the scrim flies and Bronski continues singing with the chorus girls.

BRONSKI
(singing)
That word is
Ladies
those wonderful ladies
those fabulous ladies
they're driving me wild.

I'm talking ladies
all ages of ladies
from twenties to eighties
they got me beguiled.
I love those...

The number continues under, while we:

CUT TO:

EXT. WARSAW STREET - DAY 96

Sasha, wearing a pink triangle on his jacket, is running down a street, pursued by a NAZI OFFICER and SEVERAL SOLDIERS. They are wearing black uniforms and helmets and carry rifles.

EXT. BRONSKI THEATER - DAY 97

Sasha runs past the front of the theater and into the alley.

INT. BRONSKI THEATER - BACKSTAGE - DAY 98

Anna is pacing backstage as Gruba helps her with her costume. O.s., we HEAR the "Ladies" musical number in progress.

ANNA
(to Gruba)
Where is Sasha? Of all times not to show up, he picks the matinee.

EXT. BRONSKI THEATER - ALLEY - DAY 99

Sasha runs to the stage door, opens it and rushes in. The Nazi Officer and Soldiers are still in pursuit.

INT. BRONSKI THEATER - BACKSTAGE - DAY 100

Sasha runs in and breathlessly comes up to Anna.

ANNA
Where the hell have you been?
Don't you realize --

== Script Fly.com ==

100 Cont.

SASHA
(panting, terrified)
They're rounding up homosexuals -- sending them to concentration camps! They're after me! You've got to hide me!

Anna opens her dressing room door.

ANNA
In here!

She and Sasha rush into her dressing room.

ANOTHER ANGLE 101

The Nazi Officer, pistol drawn, and the Soldiers, enter the theater from the stage door.

INT. BRONSKI THEATER - STAGE - DAY 102

The production number, "Ladies," continues. As Bronski sings, we HEAR, o.s., the backstage commotion with the Nazi Officer and Soldiers. Bronski hears this, wonders what is going on, but continues with the number.

BRONSKI X
(singing)

CHORUS GIRLS
He loves the ladies

BRONSKI
They smell of perfume

CHORUS GIRLS
those wonderful ladies

BRONSKI
they light up a room

CHORUS GIRLS
those fabulous ladies

BRONSKI
soft 'n sweet as a rose

CHORUS GIRLS
they're driving him wild

BRONSKI
in or out of their clothes. I'm talking

CHORUS GIRLS
ladies

BRONSKI
I certainly am

CUT TO:

INT. OUTSIDE ANNA'S DRESSING ROOM DOOR - DAY 103

O.s., the song "Ladies" continues. The Nazi Officer and Soldiers throw the door open and rush into Anna's dressing room. They come out immediately.

Cont.

== Script Fly.com ==

103 Cont.

ANNA
You people love to invade! You invade Poland, you invade Warsaw and now you invade my dressing room! I told you there was no one in here.

Gruba runs into FRAME.

GRUBA
(to Anna)
Where -- ?

Anna points toward the stage.

CUT TO:

INT. BRONSKI THEATER - STAGE - DAY 104

"Ladies" continues. Chorus Girls sing the melody while Bronski sings the counter-melody.

CHORUS GIRLS
(singing)
He calls us ladies

BRONSKI
(singing)
But there's one that's the best

CHORUS GIRLS
his glamorous ladies

BRONSKI X
stands out from the rest

CHORUS GIRLS
overamorous ladies

BRONSKI X
here she comes on the scene she's a princess. No! No! she's a queen.

This is the cue for Anna to make her entrance. Instead, Sasha dances clumsily on stage. He's in wig, high heels, makeup and wearing the costume that was on Anna a minute ago. Bronski does a "take" but continues singing.

BRONSKI
(singing)
So, although the Lucilles and the Sallies and Susies and Sadies may be beautiful ladies -- this lady's my queen.

X

As Sasha dances with Bronski:

Cont.

== Script Fly.com ==

SASHA
(sotto voce)
Bronski, help me! They're after me.

Bronski sees the Nazi Officer standing in the wings.

BRONSKI
(sotto voce)
Stay close.

Cont.

SCRIPTFLY

== Script Fly.com ==

Sasha is the only "girl" who is taller than Bronski, making it very difficult for Bronski to lift him when they dance. As Bronski spins him and takes him into a big dip, Sasha's wig comes loose. It hangs, half-pinned to his head. Bronski tries to get it back on but the Nazi Officer sees this from the wings and recognizes Sasha. He blows a whistle.

NAZI OFFICER
There he is! Get him!

Another whistle. The Officer raises his gun and several Soldiers run on stage. Sasha dashes to the opposite wing but two Soldiers bar his way. He is trapped on stage.

ANGLE - AUDIENCE 105

They react with confusion.

CUT BACK TO:

== Script Fly.com ==

INT. BRONSKI THEATER - STAGE - DAY 106

BRONSKI
(to Nazi Officer)
What's going on? We're trying to do a show here!

Anna rushes out on stage.

NAZI OFFICER
(pointing to Sasha)
This man is under arrest!

ANNA
Wait a minute! You've made a mistake. He's in the theater. He's a performer! He's just dressed like that because he's playing a role.

NAZI OFFICER
(to soldiers)
Take him away!

As the soldiers start dragging Sasha off, he begins crying, mascara running down his cheeks.

SASHA
Please, Anna -- Anna -- help me!

Anna starts to go after Sasha but is restrained by Bronski who tries to console her. The soldiers drag off a weeping Sasha.

NAZI OFFICER
Bring that curtain down! This theater is closed! Everyone must leave at once!

ANGLE ON AUDIENCE

They are being hustled out of the theater by the soldiers.

CUT BACK TO:

INT. BRONSKI THEATER - STAGE - DAY

The members of the Bronski company look helplessly at one another as the curtain slowly falls.

CUT TO:

== Script Fly.com ==

EXT. BRONSKI THEATER - DAY 107

A sign is hammered on the theater by a Nazi soldier. It reads: "CLOSED BY ORDER OF COLONEL ERHARDT, CHIEF OF THE GESTAPO." Boards are also being hammered across the doors of the theater.

CUT TO:

INT. HALLWAY OUTSIDE SASHA'S APARTMENT - DAY 108

Anna is descending the stairs, escorted by Captain Schultz.

ANNA'S P.O.V.

Out of the corner of her eye, she SEES Andre enter the hallway and start toward the stairs, then quickly duck into the shadows, concealing himself.

CUT BACK TO:

ANGLE ON ANNA AND SCHULTZ

Anna stops at the bottom of the stairs and turns to Schultz. She speaks loudly enough for Andre to hear.

ANNA
Captain Schultz, I demand to know why I'm being taken to Gestapo Headquarters.

SCHULTZ
All I know is that my orders are to bring you to Colonel Erhardt. That's all I'm permitted to say.

As Anna and Schultz exit the building, she makes eye contact with Andre. He hurries upstairs.

FLIP TO:

INT. SASHA'S APARTMENT - DAY 109

Andre is loading a revolver. Bronski bursts in.

BRONSKI
The Chief of Police keeps me waiting an hour and a half and then tells me nobody knows where they're holding Sasha.

He notices Andre putting the last bullet into the chamber.

BRONSKI
What are you doing?

Cont.

== Script Fly.com ==

ANDRE
The Gestapo arrested Anna.

BRONSKI
What?! Oh my God!

Andre puts the gun into his belt.

ANDRE
They took her to Colonel Erhardt's office. I've got to get her out of there.

BRONSKI
Hold it! You can't walk in there with a gun. They'll shoot you down before you get past the first guard. Besides, she's my wife -- if there's any 'I've got to get her out of there,' I'll say those lines! That's my part.

ANDRE
How are you going to do it?

BRONSKI
Let me think. Wait a minute! I played Siletski before. I can be Siletski again.
(rushes across to room, opens dresser drawer)
Where did I put that beard.

He pulls out the Siletski beard.

CUT TO:

EXT. WARSAW STREET - DAY 110

We SEE a canvas transport truck being driven by Dobish. Something inside the back of the truck bangs loudly several times against the tailgate. As the truck turns a corner, it hits a bump in the road, dislodging a steamer trunk in the back of the truck. It hits the tailgate very hard causing it to fall open and send the trunk crashing to the cobblestones. Dobish does not know what has happened. He continues driving and rounds the corner.

A Nazi command car pulls up with a screech to avoid hitting the trunk.

The NAZI COMMANDER shouts to his DRIVER and an AIDE.

Cont.

== Script Fly.com ==

110 Cont.

NAZI COMMANDER
Hurry! Get that out of the way! We're late!

The driver and aide get out of the command car and begin to move the battered trunk out of the road. The trunk door comes off its hinges. Siletski's dead body dramatically falls out of the trunk and onto the cobblestones.

CUT TO:

INT. COLONEL ERHARDT'S OFFICE - DAY 111

Schultz opens the door to Erhardt's office.

SCHULTZ
(announcing)
Mrs. Bronski!

Anna enters. Erhardt looks at her appreciatively and rises.

ERHARDT
Ah, Mrs. Bronski, Mrs. Bronski, Mrs. Bronski...

ANNA
We're all here.

ERHARDT
So happy you could come. I'm Colonel Erhardt. Won't you sit down?

Anna sits.

ERHARDT
Forgive me for calling you here on such short notice. I'm taking advantage of the fact that we have a mutual friend, Professor Siletski.

ANNA
Well, Colonel, then I'm rather puzzled. Why am I under arrest?

ERHARDT
Arrest? Oh, no, no. I brought you here because I have some wonderful news for you. Tonight you and your theater company are going to give a command performance for the Fuhrer. He's paying a surprise visit to Warsaw.

Cont.

== Script Fly.com ==

ANNA
Oh, what a great honor. We don't deserve it. And besides, we can't do it.

ERHARDT
You can't?

ANNA
Our theater's been closed. It's all boarded up.

ERHARDT
Who closed it?

ANNA
The Gestapo.

ERHARDT
(calling)
Schultz -- !

Schultz comes in immediately.

ERHARDT
What idiot gave the order to close the Bronski Theater?

SCHULTZ
You did, Sir.

Erhardt makes a series of strange hissing noises, like a slowly deflating balloon. Finally:

ERHARDT
Open it up immediately! And once and for all, stop blaming every single thing that goes wrong on me!

SCHULTZ
(upset, fumbling)
But, Colonel, all I was doing -- I was only obeying -- Heil Hitler!

ERHARDT
Heil Hitler.

Schultz exits quickly.

Cont.

== Script Fly.com ==

ERHARDT
(to Anna)
He gets out of everything with that Heil Hitler.
(a beat)
You know, Mrs. Bronski, I had the pleasure of seeing you on the stage once but you're even more beautiful in person. Would you think it too forward of me if I propose a little champagne supper after the command performance this evening? I've confiscated some Russian caviar.

ANNA
Oh, I'd love to but I'm already having a candlelight dinner tonight with Professor Siletski. If only I'd known.

ERHARDT
Is there any chance we could maybe have a little supper after dinner?

ANNA
I'm sorry, I never sup after I dine.

ERHARDT
Oh.

ANNA
Colonel, I don't want to take advantage of our new friendship but when they closed the theater, the Gestapo arrested my dresser. And since I have to perform tonight, could he be released?

ERHARDT
What is his name?

ANNA
Sasha Kinski.

Erhardt looks over a list of names, finds Sasha's.

ERHARDT
Yes, he's being held downstairs. He's set for transport tomorrow morning.

Cont.

== Script Fly.com ==

ANNA
What does that mean?

ERHARDT
It means that you better find yourself a new dresser.

The phone rings. Erhardt picks it up.

ERHARDT
(into phone)
What?...Murdered? Are you sure it's his body?...Positive identification...oh, this is terrible. Terrible.
(hangs up phone; looks at Anna)
Mrs. Bronski, please sit down. I'm afraid I have some very bad news for you.

She looks at him curiously.

ERHARDT
Your friend, our friend, Professor Siletski, has been killed. He's dead.

ANNA
(genuinely shocked)
Oh!

ERHARDT
(concerned for Anna)
Can I get you a little brandy? A glass of wine?

ANNA
No, thank you.

A beat.

ERHARDT
(hearty)
Well, I guess you're free for dinner tonight.

ANNA
Well, it's a bit of a shock. I'm still a little upset.

Cont.

== Script Fly.com ==

ERHARDT
Naturally, naturally. And I'm going to do everything in my power to console you.
(takes Anna's hand)
After the show tonight, I'll pick you up backstage and we'll start the consoling right here at my place. This place. Which used to be your place.

ANNA
(looking around)
I love what you've done with it.

Schultz knocks and bursts into the office, very excited.

SCHULTZ
Forgive me, Colonel, this is an emergency.

ERHARDT
What?

SCHULTZ
Professor Siletski's on the phone.

ERHARDT
What?! You didn't tell him he was dead?

SCHULTZ
No.

ERHARDT
Good.
(picks up phone, very expansive)
Hello, Professor Siletski! It's good to hear your voice. How are you? How are you <u>feeling</u>?

ANNA
(shocked, confused)
He's alive?

Erhardt puts his hand over the mouthpiece and looks at Anna.

Cont.

== Script Fly.com ==

ERHARDT
No, he's still dead. This is obviously an imposter.
(back into phone, very solicitous)
I can see you in twenty minutes. Is that good for you, Professor Siletski?...Fine. We'll be waiting for you.

Erhardt hangs up. Anna gets up, ready to leave.

ANNA
Well, I have to run. So many things to do. See you tonight.

ERHARDT
Right after the show.

Anna hurries out. The CAMERA LINGERS ON Erhardt. He sits down at his desk, drums his fingers, thinking. He raises his head, a thought crosses his mind and he smiles.

ERHARDT
(calling, singsong)
Schu -- ultz!

DISSOLVE TO:

INT. SASHA'S APARTMENT - DAY 112

Bronski, dressed as Siletski, is headed for the door. He turns to Andre.

BRONSKI
Am I all right?

ANDRE
Wait! Your beard is coming loose.

We SEE a corner of Bronski's beard hanging off.

BRONSKI
(feeling it)
I better take a spare.

He quickly opens a drawer, takes out another beard and puts it in his coat pocket.

BRONSKI
Sobinski, look...if things go wrong, I want you to know that I don't blame you for falling in love with her...

== Script Fly.com ==

BRONSKI (Cont.)
(thinks for moment)
...it's easy.

ANDRE
Good luck.

BRONSKI
Don't say that.

ANDRE
Why?

BRONSKI
In the theater, it's bad luck to say 'good luck.'

ANDRE
What do you say when you want to say good luck?

BRONSKI
Break a leg.

Bronski opens the door, goes out of the apartment.

ANDRE
Break a leg!

BRONSKI
Thanks.

From o.s., we HEAR a noise.

BRONSKI
(o.s.)
OWWW!

Andre rushes to the door.

ANDRE
(calling o.s.)
What happened?

BRONSKI
(o.s.)
I'm all right. I'm all right. I tripped. I nearly broke a leg.

CUT TO:

== Script Fly.com ==

EXT. SASHA'S APARTMENT BUILDING - DAY 113

Bronski enters the street from the building, goes around a corner, patting his beard. A moment later, Anna enters FRAME and runs into the building.

CUT TO:

INT. GESTAPO HEADQUARTERS - ANTEROOM - DAY 114

Erhardt, Schultz and two other men, SERGEANT BRANDT and SERGEANT HOLTZ are waiting for Bronski's arrival.

The door leading to the anteroom opens and Bronski comes in.

ERHARDT
(ironic smile)
Ah, Professor Siletski.

Bronski is full of confidence, smiling.

BRONSKI
Heil Hitler!

ERHARDT AND OTHERS
Heil Hitler!

ERHARDT
(mock charm)
And how is the Professor?

BRONSKI
Fine. And how is the Colonel?

ERHARDT
Excellent.
(gestures to sergeants)
May I introduce you to two officers from our Special Investigation Squad, Sergeant Brandt and Sergeant Holtz, affectionately known as 'the torture twins.'

BRONSKI
How do you do.

BRANDT
You'll find out.

ERHARDT
What a pity you didn't get here sooner. You just missed Madame Bronski.

BRONSKI
She's gone?

Cont.

== Script Fly.com ==

ERHARDT
Yes. She went back to the theater. They're going to do a show tonight for your personal friend, the Fuhrer.

BRONSKI
Then I'll be going too.

ERHARDT
Wait! What exactly did you want to see me about?

BRONSKI
Nothing. You called me.

ERHARDT
Noooooo, on the contrary, you called me.

BRONSKI
I did? I completely forgot that. I'm so absentminded...
(little laugh)
...maybe that's why they call me 'Professor.' Good-bye.

Bronski starts to go out of the anteroom. Brandt and Holtz block the door.

ERHARDT
Not just yet. Would you mind waiting in my office? I have a few small matters to take up with these gentlemen. And then, we'll get to you, if it's not too much trouble.

As Bronski walks toward Erhardt's office and opens the door:

BRONSKI
No trouble, no trouble. No trouble at all...

INT. ERHARDT'S OFFICE - DAY 115

Bronski enters the office, closes the door. We SEE the dead body of Siletski propped up in a chair. Bronski walks past the chair and absentmindedly pats Siletski on the shoulder.

BRONSKI
(reflexively)
Professor...

Cont.

== Script Fly.com ==

BRONSKI (Cont.)
(sits on couch; head snaps back toward Siletski)
Trouble.

Bronski strokes his beard. It suddenly comes off in his hand. He quickly takes the other beard out of his coat pocket.

CLOSEUP - BRONSKI'S FACE

He looks from one beard to the other, his eyes light up.

BRONSKI
(to dead Siletski)
Don't move! I'll be right back.

He rushes into the adjoining bathroom.

INT. BATHROOM - DAY 116

On the sink, we SEE a shaving mug with a brush in it, and a safety razor. Bronski grabs the mug, puts water in it and begins lathering.

CUT TO:

INT. BRONSKI THEATER - CELLAR - DAY 117

Anna, Andre, Dobish, Lupinski, Ratkowski, Bieler, Kroll, Ravitch, Gruba and Sondheim are all gathered in the cellar. In the b.g. we SEE a large curtain partitioning off an area of the cellar. This is where Gruba is hiding the Jews.

ANNA
He's walking into a trap!
They found Siletski's body!
They know he's an imposter.
They know everything!
(hysterical)
They're going to kill him!
They're going to kill him!

ANDRE
No, no, they're not. Not if we act fast.

FLIP TO:

INT. ANTEROOM - GESTAPO HEADQUARTERS - DAY 118

Erhardt, Schultz, Brandt and Holtz are pacing back and forth, in anticipation of Bronski's breakdown.

Cont.

== Script Fly.com ==

SCHULTZ
(looking at watch)
He should have cracked by now.

Erhardt is completely at ease, enjoying the situation.

ERHARDT
Patience, Schultz. Give him a little time to think about it. This is the intellectual approach.

SCHULTZ
What if he's not an intellectual?

ERHARDT
(indicating Brandt and Holtz)
Then they'll break every bone in his body.

They all laugh. Suddenly, the door opens and Bronski appears, calm, relaxed.

BRONSKI
Colonel, I tried to open a conversation with your friend in there but he seems to be slightly dead.

ERHARDT
(playing)
No! Really? Let's go and see.

They all walk into Erhardt's office.

INT. ERHARDT'S OFFICE - DAY 119

Bronski, Erhardt, Schultz, Brandt and Holtz enter the office and stop in front of the dead Siletski.

ERHARDT
You're very observant, Professor. He is dead. And, have you also observed he looks a little bit like you?

BRONSKI
A little bit?! He's a dead ringer for me!

ERHARDT
Or versa-vice.

== Script Fly.com ==

BRONSKI
Then, obviously, one of us is an imposter.

ERHARDT
Obviously.

BRONSKI
This looks bad for me, doesn't it?

ERHARDT
It doesn't look good.

SCHULTZ
(very serious)
How long did you know each other?

BRONSKI
I just met the man.

SCHULTZ
(giving third degree)
Your dying! You must have observed him for several months! It takes that long to grow a beard.

Erhardt is astonished at Schultz's observation.

ERHARDT
(admiringly)
Very good, Schultz! Very good!

BRONSKI
Yes, excellent, Schultz! Except you forgot one thing. I might be wearing a false beard.

Erhardt breaks into laughter.

ERHARDT
Very funny. A clever agent like you wearing a false beard? I'll tell you a better story...
(pointing to Siletski)
Maybe he's wearing a false beard. Why don't you convice yourself? Why don't you pull his beard?

Bronski starts to reach for Siletski's beard, then pretends to be too squeamish.

Cont.

== Script Fly.com ==

BRONSKI
I can't do it.

ERHARDT
(shouting)
Too sensitive, eh?! You can murder a man -- kill him in cold blood but you can't pull his b --

Erhardt has yanked on Siletski's beard and it comes off in his hand. He is horrified and speechless as Bronski watches, gloating.

BRONSKI
Good work, Colonel. I can't wait to see the Fuhrer's face when I tell him about this tonight.

ERHARDT
(sudden outburst)
Schultz! How dare you put me in this position?!

SCHULTZ
(stammering)
But Colonel, you yourself gave the order.

ERHARDT
(furious)
Shifting the responsibility on me again! Shift, shift, shift! That's all you ever do! Get out! All of you!

Schultz, Brandt and Holtz quickly exit the room.

ERHARDT
(to Bronski, uneasy)
Professor, I don't know how to apologize. If there is anything I can do to make up for this --

BRONSKI
As a matter of fact, there is.

ERHARDT
Yes...?

Cont.

== Script Fly.com ==

BRONSKI
Well, since Mrs. Bronski is performing tonight, it would be a wonderful little present for her if we could release her dresser.

ERHARDT
It's impossible. He's scheduled for transport tomorrow morning.

BRONSKI
Remember, I'm going to see the Fuhrer tonight? Who knows what we'll talk about.

ERHARDT
No, no, no!
(calling)
Schultz -- !

Schultz enters immediately.

ERHARDT
Release the sissy!

SCHULTZ
Which sissy?

ERHARDT
The one from the Bronski Theater.

SCHULTZ
Jawohl!

ERHARDT
And bring him here!

Schultz hurries out and closes the door. Erhardt leans toward Bronski, taking him into his confidence.

ERHARDT
You know, I knew it was you all the time. I just had to satisfy the curiosity of those dumbkopfs.

BRONSKI
Colonel, just to set your mind at rest, wouldn't you like to pull my beard?

ERHARDT
Please, Professor, don't rub it in.

SCRIPT FLY

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ANOTHER ANGLE 120

FROM the Anteroom, we HEAR, o.s., a man's voice SHOUTING. Bronski recognizes it as Ravitch.

RAVITCH
(o.s.)
Where's Colonel Erhardt's office!

SCHULTZ
(o.s.)
In here, General.

The door opens and Ravitch enters, dressed as the General he played earlier. He is accompanied by Ratkowski, Lupinski, Dobish and Andre, all in SS uniforms with rifles on their backs. Ravitch storms into Erhardt's office. Erhardt is bewildered by the interruption. Bronski is speechless. Ravitch stops in front of Erhardt's desk.

RAVITCH
(pointing to Bronski)
Arrest this man!

Lupinski, Dobish, Ratkowski and Andre grab Bronski, pinning his arms behind him.

ERHARDT
Wait a minute!

RAVITCH
(overacting)
Silence! I am General Von Seidelman in charge of the Fuhrer's Safety Squad. I arrived with the Fuhrer this morning and in one hour I uncover a plot against his life! Can't I rely on anybody?

ERHARDT
But, General --

RAVITCH
(pointing to Bronski)
This man is an imposter!

Bronski knows that Ravitch is ruining everything.

BRONSKI
(sotto voce, to Ravitch)
Shut up, shut up.

Cont.

== Script Fly.com ==

120 Cont.

RAVITCH
(to Bronski)
I will not shut up!
(to Erhardt)
Are you blind, man? Any fool can see that he's wearing a false beard!

Ravitch yanks off Bronski's beard. Erhardt now looks his silliest, more dumbfounded than ever.

RAVITCH
(enjoying himself immensely, to Erhardt)
And you didn't even pull it? What have you to say for yourself?

ERHARDT
I -- I...I, I, I --

The door bursts open and a Nazi Soldier enters the office followed by Sasha who is flanked by Brandt and Holtz. Sasha is a sorry sight. He still has traces of drag makeup, decorating a face that's obviously been beaten up. A blanket is draped over his shoulders and he's wearing Wehrmacht trousers and prison slippers.

RAVITCH
Who is this man?

ERHARDT
He is a prisoner. I'm releasing him in the custody of the impos --
(realizes what he has said)
Oooooooooohhhhh...

RAVITCH
(incensed)
WHAT?! I'm taking charge of this case myself! There will be a reorganization here and believe me, heads will roll! Take both of them to my headquarters for questioning! X

Lupinski, Dobish and Andre take Sasha and Bronski out.

RAVITCH
And furthermore, I shall not rest until the enemies of the Third Reich are brought to their knees, not by the hundreds, not by the thousands, but by the -- !

== Script Fly.com ==

RATKOWSKI
(interrupts)
General, may I remind you of your appointment with the Fuhrer?

RAVITCH
(comes back to reality)
Oh, yes --
(to Erhardt)
You'll hear from me!

ERHARDT
Yes, Sir.

RAVITCH
You haven't heard the last of this!

Ravitch and Ratkowski exit. Erhardt sits down at his desk, defeated. He groans, then his anguish turns to instant fury.

ERHARDT
SCHULTZ -- !

INT. GESTAPO HEADQUARTERS - FOYER - DAY 121

Bronski, Ravitch, Dobish, Lupinski, Ratkowski, Sasha and Andre are heading for the front door.

BRONSKI
(sotto voce, to Ravitch)
You moron! You almost ruined it! We were halfway out the door!

RAVITCH
(sotto voce)
Pardon us for putting our lives in danger to save you!

SASHA
(sotto voce)
Listen, girls, why don't we fight after we get out of Gestapo headquarters?

CUT TO:

EXT. BRONSKI THEATER - TWILIGHT 122

SEVERAL GERMAN SOLDIERS are removing the boards that were hammered up and taking down the "CLOSED" sign. In its place they put a sign which reads: "TONIGHT - SPECIAL COMMAND PERFORMANCE - GERMAN MILITARY PERSONNEL ONLY. CLOSED TO THE
482 PUBLIC. BY ORDER OF COLONEL ERHARDT, CHIEF OF GESTAPO."

== Script Fly.com ==

FLIP TO:

INT. BRONSKI THEATER - CELLAR - NIGHT 123

Bronski, Anna, Sasha (holding Mutki), Lupinski, Dobish, Ravitch, Ratkowski, Gruba, Klotski, Bieler, Kroll, and the rest of the Bronski repertory company are gathered around Andre. In front of him, on a table, is a diagram of the theater, showing balcony, orchestra, box seats, the wings, etc.

ANDRE
Remember, we must be convincing. This corridor will be protected by Hitler's elite guard. If they get suspicious, they'll shoot first and ask questions later. Now, we've got to make sure Hitler's in his box --
(pointing to diagram)
Here, before we begin the diversion.

LUPINSKI
(proudly)
And I am the diversion.

ANNA
Lupinski, all your life you've wanted to play Shylock. Tonight you're going to get your chance.

LUPINSKI
Don't worry, I can do it.

BRONSKI
And with a little luck, tomorrow night we'll all be in England.

GRUBA
Me too?

BRONSKI
Of course.

GRUBA
And them?

BRONSKI
What them?

ANOTHER ANGLE 124

Gruba opens the curtain partition and we SEE about a dozen more JEWS.

GRUBA
This them!

Cont.

== Script Fly.com ==

BRONSKI
What's going on here? We started with three. What are they -- Jews or rabbits? How can we take them?

ANNA
How can we leave them?

BRONSKI
I know, I know. How can you leave a sister's brother when a wife's cousin is pregnant with an uncle's grandson? All right, we'll take them.

The Jews all shout "Hooray!"

BRONSKI
Come on, it's almost half-hour. Let's go!

The entire company starts up the stairs. Lupinski and Dobish linger behind for a moment.

LUPINSKI
(to Dobish)
At last! At last, I'm going to play Shylock.
(a beat)
Oh my God, what's the first line?

Dobish looks at him, worried.

CUT TO:

INT. BRONSKI THEATER - ORCHESTRA - NIGHT 125

The theater is decorated for the evening's event. Swastika banners hang from the box seats. GERMAN SOLDIERS are milling about, socializing. Everybody is in high spirits.

INT. BRONSKI THEATER - DRESS CIRCLE NEAR ROYAL BOX - NIGHT 126

The corridor is filled with OFFICERS who haven't taken their seats yet. CAMERA MOVES UP TO a group of Officers whom we DISCOVER are Ravitch, Andre, Dobish, Ratkowski, Bieler and Kroll. They are huddled around and shielding both Bronski, dressed as Hitler but without the moustache, and Lupinski, who wears a German officer's hat and coat. The little group walks closely together toward the door of the Ladies' Lounge. They form a group in front of the door and, in an unobserved moment, Lupinski slips into the Ladies' Lounge, unnoticed.

== Script Fly.com ==

126 Cont.

The same group walks Bronski to the door of the Royal Box. He is deposited behind the curtain of the Box.

Then, Ravitch, Andre, Ratkowski, Dobish, Bieler and Kroll slip into the Men's Room.

A bell rings, signaling the officers to take their seats. Everyone goes quickly into the boxes.

EXT. BRONSKI THEATER - NIGHT 127

Hitler's car arrives, followed by another car carrying his adjutants. Both cars are accompanied by a large troop truck and motorcycle escorts, heavily armed.

When the truck stops, about 25 German soldiers, dressed in black uniforms pile out and hurry into the theater. They are Hitler's ELITE GUARD.

INT. BRONSKI THEATER - STAIRCASE AND DRESS CIRCLE CORRIDOR - NIGHT 128

Hitler's Elite Guard come quickly up the stairs and line the corridor, alongside the box seats.

EXT. BRONSKI THEATER - NIGHT 129

The door of Hitler's car opens. Hitler gets out, followed by two of his staff.

In front of the theater we SEE German soldiers shouting: "Heil Hitler!"

Hitler enters the theater, his back is to the CAMERA. We HEAR the audience in the theater begin to sing: "Deutschland Uber Alles."

INT. BRONSKI THEATER - DRESS CIRCLE CORRIDOR - NIGHT 130

FROM the rear, we SEE Hitler and his entourage enter the Royal Box. The audience finishes singing the German National Athem.

Over Hitler's shoulder, we SEE the audience, on its feet, turn toward the Royal Box and shout: "Heil Hitler, Heil Hitler! Heil Hitler!" Hitler returns the salute. The houselights X begin to dim as one of Hitler's adjutants, a high-ranking officer of the SS, turns around and closes the door to the Royal Box.

As the door closes, we HEAR the orchestra begin the overture.

CAMERA PANS RIGHT TO REVEAL:

Bronski, flattened against a wall, behind the curtain.

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INT. BRONSKI THEATER - STAGE - NIGHT 131

The clown music is playing and the "Klotski Klown Hotel" sketch is in progress.

Klotski drives onto the stage in the little clown car and circles around. The car stops. Klotski emerges, opens the door and the clowns begin tumbling out. As in earlier clown sequence, X a long plank is again removed from the car. It is followed by another long plank.

INT. BRONSKI THEATER - AUDIENCE - NIGHT 132

The audience of German military smile and nudge each other.

INT. BRONSKI THEATER - BELOW STAGE - NIGHT 133

Sasha and the Jews are in their clown makeup. He and Gruba are helping them into their clown costumes. Sasha rips off the yello yellow Jewish stars from their jackets and shoves them into his pocket.

A middle-aged JEWISH WOMAN starts up the stairs, then freezes.

JEWISH WOMAN
(in Yiddish)
Ich ken nisht. Ich ken nisht.

GRUBA
(in Yiddish)
Gay, gay. Hub nish keine mora.
Gay.

The Woman takes heart and moves up the ladder. The others follow quickly. Sasha brings up the rear.

INT. BRONSKI THEATER - STAGE - NIGHT 134

The clowns are running around in circles, getting big laughs from the audience. Now the Jews emerge, dressed as clowns and the audience continues to laugh at the astounding number of clowns coming out of this little car.

INT. BRONSKI THEATER - DRESS CIRCLE CORRIDOR NEAR ROYAL BOX 135

We HEAR clown music and laughter coming from inside the Royal Box. The Elite Group lining the dress circle corridor are still at attention. X

INT. BRONSKI THEATER - STAGE - NIGHT 136

The stage is filled with clowns, including Sasha and the Jews. X

A CLOWN HOTEL KEEPER comes out and puts up a big sign which X says: "ALL FILLED UP. GO SOMEWHERE ELSE." Klotski throws up his hands in mock disgust. He goes to the car and presses the klaxon. We HEAR the sound of "Gah-goo-gah."

482 The clowns react. X

== Script Fly.com ==

INT. DRESS CIRCLE CORRIDOR NEAR ROYAL BOX - NIGHT 137

We HEAR the second klaxon sound: "Gah-goo-gah."

INT. DOORWAY OF LADIES' LOUNGE - NIGHT 138

The klaxon sounds for the third and final time: "Gah-goo-gah." As it does, Lupinski, who has two fingers up, raises the third. He nods to himself and exits into the corridor.

INT. DRESS CIRCLE CORRIDOR NEAR ROYAL BOX - NIGHT 139
(CONTINUOUS ACTION)

Lupinski emerges on the run from the Ladies' Lounge. Waving his arms wildly, he starts for Hitler's box. He is wearing a yellow star sewn to his jacket.

In a moment, the Elite Guard, including those in front of the Men's Room, surround and restrain him, forming a circle around him.

At that same moment, the group of actors who were hiding in the Men's Room come out and swing over in the direction of Hitler's box. Bronski/Hitler joins them and they walk toward the confusion, pretending to have just emerged from the Royal Box. Next to Bronski/Hitler is Ravitch as General Von Seidelman.

CLOSEUP - EVERYONE SURROUNDING LUPINSKI

Real German soldiers are holding him. Everyone comes to attention as Bronski/Hitler and his group push their way into the circle. A moment's silence. Utter suspense. Ravitch takes command of the situation.

RAVITCH/VON SEIDELMAN
(stepping toward Lupinski)
How did you get here?

LUPINSKI
(firmly)
I was born here.

RAVITCH/VON SEIDELMAN
(ironically)
And what made you decide to die here?

LUPINSKI
(pointing to Hitler)
Him!

RAVITCH/VON SEIDELMAN
What do you want from the Fuhrer?

Cont.

== Script Fly.com ==

139 Cont.

Here is Lupinski's chance to play Shylock. During this SCENE, Bronski/Hitler listens with a stern, unchanging expression as the real SS men look from Lupinski to their Fuhrer in amazement.

LUPINSKI
What does he want from us?
(points to yellow
star sewn on jacket)
Aren't we human? 'Hath not a
Jews eyes? Hath not a Jews hands,
organs, dimensions, senses,
affections, passions? Fed with
the same food, hurt with the
same weapons, subject to the same
diseases...If you prick us, do
we not bleed? If you tickle us,
do we not laugh? If you poison
us, do we not die? And if you
wrong us, shall we not revenge?'

CLOSEUP - DOBISH

Tears well up in his eyes. X

ANOTHER ANGLE

Ravitch turns to Dobish/Schneider.

RAVITCH/VON SEIDELMAN
Lieutenant, take charge of this
man and bring him to my headquarters!
I want to question him.

DOBISH/SCHNEIDER
Yes, Sir!

Dobish and Bieler grab Lupinski and lead him away.

ANGLE - DOBISH AND LUPINSKI 140

DOBISH
You were wonderful.

LUPINSKI
Thank you.

CUT BACK TO:

== Script Fly.com ==

ANOTHER ANGLE 141

RAVITCH/VON SEIDELMAN
(to Elite Guards)
This is shocking, absolutely shocking. How could this incredible incident have happened?
(to Bronski/Hitler)
Mein Fuhrer, it is my duty to advise you to leave immediately.

Bronski/Hitler nods.

ELITE GUARD OFFICER
(to Ravitch)
We'll take up our positions and follow you and the Fuhrer to the airport!

RAVITCH/VON SEIDELMAN
You will not! You will stay here and search the theater for other infiltrators!

ELITE GUARD OFFICER
Jawohl!

RAVITCH/VON SEIDELMAN
Come, Mein Fuhrer! Heil Hitler!

As Bronski/Hitler, Ravitch and the others start walking toward the stairs:

TWO ELITE GUARDS
Heil Hitler!

BRONSKI/HITLER
Heil myself.

The Two Elite Guards exchange a look.

CUT TO:

INT. BRONSKI THEATER - STAGE - NIGHT 142

As Klotski drives the car in circles, honking the horn furiously several clowns are quickly placing the planks side by side, track fashion, spanning the orchestra pit from stage X to aisle. Klotski drives right into the audience on the planks, with all the clowns chasing after him, gesturing to Klotski to wait for them.

INT. BRONSKI THEATER - AUDIENCE AND AISLE - NIGHT 143

The car speeds up the aisle toward the rear of the house, as the clowns jump off the stage and follow the car. As they race up the aisle, they playfully attack the German soldiers in the audience with bladders, balloons, confetti, slapsticks, etc. The Germans love it.

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143 Cont.

When the car reaches the top of the aisle, it exits into the lobby through the center door. The clowns make a left turn at the top of the aisle and head for a side exit leading to the alley.

Almost all the clowns are successfully up the aisle, except for a middle-aged Jewish couple at the bottom of the aisle, afraid to run the gauntlet through the German audience. Suddenly, in panic the WOMAN screams:

WOMAN
Oi gevalt!

MAN
Vay is mir. Guttenenu.

ANGLE ON GERMAN MILITARY IN AUDIENCE 144

They are immediately suspicious.

ANOTHER ANGLE - SASHA 145

He has seen all this. Reacting instantly, he reaches into his pocket as he runs toward the couple. On the way down the aisle, he snatches a German officer's cap, puts it on his head. As he reaches the couple we SEE that he has extracted two yellow Jewish stars from his pocket. He slaps one on the breast of the Man and Woman.

SASHA
(berating them in German)
Juden! Juden! Forward!
Mach schnell!

As he speaks he pushes them up the aisle, kicking them in the behinds and shooting a toy pop gun at them. As the couple hurry up the aisle, the Germans roar with laughter.

CUT TO:

EXT. BRONSKI THEATER - ALLEY - NIGHT 146

We HEAR, o.s., clown music and Germans laughing inside the theater. A truck is parked at a right angle to the side exit of the theater, its tailgate down. There are two large clothing racks on which are hung German SS overcoats. Next to them is a bin filled with German helmets and prop rifles.

Gruba and three chorus girls, WANDA, SONJA and LUCILLE, are part of an assembly line operation. CAMERA PANS WITH the clowns and Jews as they emerge into the alley.

Cont.

== Script Fly.com ==

146 Cont.

Wanda, at the head of the line, immediately takes off their clown hats and replaces them with German helmets. As they move up the line, Sonja helps them into German SS overcoats. Next in line is Lucille, who hands each one a prop rifle. Gruba then hurries them up a short stepladder into the truck. Helping them at the top of the ladder is Klotski, pulling them in and seating them on the two long benches that face each other.

CUT TO:

INT. ANNA'S DRESSING ROOM - NIGHT 147

Anna is hurriedly gathering her belongings. She throws a coat over her arms, grabs a small suitcase and heads for the door. There's a knock on the door. Anna thinks it's Bronski.

ANNA
I'm coming!

Anna opens the door, shocked to discover Colonel Erhardt standing there. O.s., we HEAR the Klotski clown music. Anna surreptitiously tosses the suitcase behind her.

ERHARDT
Surprise!

ANNA
You're early.

ERHARDT
I know. I couldn't wait.

ANNA
But you can't stay. I'm expecting somebody else. A very high-ranking person.

ERHARDT
I doubt if he outranks me.

ANNA
But he's insanely jealous. He mustn't find you here.

ERHARDT
Don't worry, my liebchen, just consider yourself in the arms of the Gestapo --

Erhardt starts to encircle Anna with his arms.

CUT TO:

== Script Fly.com ==

EXT. BRONSKI THEATER - NIGHT 148

Bronski/Hitler and the actors/soldiers exit the theater.

RAVITCH/VON SEIDELMAN
To the airport. X

RATKOWSKI/GERMAN OFFICER
Jawohl, to the airport! X

The waiting Elite Guard salute.

CAPTAIN OF THE GUARDS
The Fuhrer!

GUARDS
(in unison)
Heil Hitler! Heil Hitler!
Heil Hitler!

The Captain leads Bronski/Hitler and the actors/soldiers right to the Fuhrer's car.

Kroll opens the rear door to Hitler's car. Bronski gets into the backseat. Kroll slams the door, goes around and gets into the driver's seat.

Simultaneously, at the car behind Hitler's, Ratkowski holds the door open as Ravitch gets into the backseat.

Ratkowski slams the door and gets into the driver's seat. Andre joins him in the front.

EXT. BRONSKI THEATER - ALLEY - NIGHT 149

We SEE in the cab of a truck: Dobish behind the wheel, Lupinski in the middle, Bieler on the other side. Behind them, in the window of the cab, Gruba's face appears. She taps on the glass to indicate everyone is in and ready to go. They nod and Dobish gives the signal by honking three times.

EXT. HITLER'S CAR - NIGHT 150

Kroll, hearing the horn, turns to Bronski/Hitler.

KROLL
They're ready.

BRONSKI/HITLER
Let's go.

OUT 151

ANOTHER ANGLE 152

The two cars leave, followed by the truck. They are sent off amid a barrage of "Heil Hitler's." As the cars and truck turn the corner and disappear:

CUT TO:

== Script Fly.com ==

EXT. BRONSKI THEATER - STAGE ENTRANCE (AROUND CORNER) 153
- NIGHT (CONTINUOUS ACTION)

The cars and truck complete their turn and immediately come to a stop in front of the entrance.

EXT. HITLER'S CAR - NIGHT 154

BRONSKI
Where's Anna? She's supposed to be waiting out here.

KROLL X
Something must have gone wrong.

BRONSKI
I'll go get her.

As Bronski gets out of the car:

CUT TO:

INT. ANNA'S DRESSING ROOM - NIGHT 155

Erhardt looks disheveled, his face red with ardor. He is stalking Anna around the room. She puts obstacles, such as chairs, between them as they talk.

ANNA
Colonel, we really musn't do this.

ERHARDT
I'll give you a diamond bracelet.

ANNA
I've got a diamond bracelet.

ERHARDT
I'll give you extra butter rations.
I'll give you three eggs a week!

ANNA
No!!

ERHARDT
Five eggs!
(panting)
I'll throw in the chicken!

Suddenly, Bronski/Hitler opens the door and bursts into the room.

BRONSKI/HITLER
Sweetheart, hurry, we're --

All three freeze, flabbergasted.

== Script Fly.com ==

A beat.

Erhardt lets go of Anna. Perspiration breaks out on his forhead. He is frightened to death.

ANNA
Mein Fuhrer!

ERHARDT
Heil Hi...Heil Hi...Hi --

BRONSKI/HITLER
Quiet!

ANNA
(to Bronski)
I tried to tell him somebody big was coming.

ERHARDT
Big?! But -- bu -- bu --

BRONSKI/HITLER
(to Anna)
Come, schatzi...

Bronski and Anna go to the door. Bronski stops and turns to Erhardt.

BRONSKI/HITLER
Wait -- what's your name?

ERHARDT
Colonel Er -- Erh...

Anna, carrying Mutki, hurries out the door. Bronski still looks at Erhardt.

BRONSKI/HITLER
Erhardt...<u>Erhardt</u>! Oh yes, aren't you the one who makes a joke about me becoming a <u>PICKLE</u>!

Bronski/Hitler slams the door as he exits. Erhardt begins to collapse. He reaches toward the table for support. His hand comes to rest on his holstered revolver lying on the table. He looks down at the gun.

INT. BRONSKI THEATER - BACKSTAGE - ANNA'S DRESSING ROOM DOOR - NIGHT 156

Bronski and Anna hurriedly exit. The CAMERA REMAINS ON the dressing room door.

Cont.

== Script Fly.com ==

156 Cont.

A long beat, then we HEAR the SOUND of a GUNSHOT, followed by the shattering of a broken mirror.

A short beat, then we HEAR a groan, followed by Erhardt's longest wail.

ERHARDT
(o.s.)
Schhhuuullltttzzzzz!

CUT TO:

INT. BRONSKI THEATER - AUDIENCE - NIGHT 157

The audience is restless, confused. The clown music continues but the stage remains empty. Some of the German military officers look up surreptitiously at the Royal Box wondering how the Fuhrer feels about this.

CUT TO:

INT. ROYAL BOX - NIGHT 158

From behind, we SEE Hitler turn questioningly to one of his adjutants and whisper something we cannot hear. The adjutant responds with an "I'm-just-as-puzzled-as-you-are-Mein-Fuhrer" gesture.

Still from behind, we SEE Hitler move uncomfortably in his chair and then, slowly he begins stamping his feet and clapping his hands rhythmically. First, his adjutants follow suit, and soon the entire theater is clapping and stamping in unison.

CUT TO:

EXT. AIRPORT ENTRANCE - NIGHT 159

There is a guardhouse with a wooden barrier across the entrance. A sign on the guardhouse reads: "LUFTWAFFE FLIEGHOF 19, EINTRITT VERBOTEN."

As Hitler's car approaches, TWO AIRPORT SENTRIES come out of the guardhouse, salute, and raise the barrier.

AIRPORT SENTRIES
(in unison)
Heil Hitler!

The convoy of two cars and the truck enter the airfield.

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EXT. AIRPORT TARMAC - NIGHT 160

The convoy stops at a gate near Hitler's plane. Guarding the plane is an AIRPORT OFFICER and a squad of AIRPORT GUARDS.

Everyone gets out of the cars except Bronski and Anna. Ravitch, flanked by Ratkowski and Andre, speaks to the Guards.

RAVITCH/VON SEIDELMAN
Heil Hitler!

AIRPORT OFFICER
Heil Hitler!

RAVITCH/VON SEIDELMAN
You and your men are relieved. I am General Von Seidelman in charge of the Fuhrer's safety. And this is his personal bomb squad. We have a report that there may be a bomb on his plane. Take your men to a safe distance.

AIRPORT OFFICER
With all due respect, General, I was ordered, under no circumstances --

Bronski/Hitler sticks his head out of the car window.

BRONSKI/HITLER
(yelling)
Von Seidelman, what's going on?!

The Airport Officer and the Guards immediately come to attention and salute.

AIRPORT OFFICER AND GUARDS
Heil Hitler!

AIRPORT OFFICER
(in German, to Guards)
Squad right! Double time! March!

The Guards, two of which have German shepherd dogs on leashes, march in double time, led by the Airport Officer, to a far-off point. There they stand, with their rifles at ease, and watch the proceedings.

ANDRE
(sotto voce to Ravitch)
I'll check out the cockpit.

Andre dashes into the plane. By now, Lupinski, Bieler and Dobish have gotten out of the truck's cab and are at the rear, taking down the tailgate. Lupinski has changed into an SS greatcoat and helmet.

Cont.

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160 Cont.

RAVITCH/VON SEIDELMAN
Bomb squad! Inspect the Fuhrer's plane!

The agile clowns, dressed as SS troops, quickly jump down and head for the plane. The exodus from the truck continues but a bottleneck occurs when the older Jews must be helped down from the truck by the younger ones.

EXT. AIRPORT TARMAC - SOME DISTANCE FROM PLANE - - NIGHT 161

One of the guards with a dog, watching, reacts to what he sees.

GUARD'S P.O.V.

At the rear of the truck, "soldiers" are helping "other soldiers" down from the truck.

BACK TO:

The Guards, who look at one another, bewildered.

INT. COCKPIT - NIGHT 162

Andre is in the pilot's seat, checking the controls, flipping switches.

EXT. AIRPORT TARMAC - NEAR THE PLANE - NIGHT 163

Bronski and Anna, still in the backseat of the car are gesturing to the others: "Hurry up!" through the rear window.

The truck is still unloading. One of the last Jews to get down trips as he hits the ground. His helmet rolls off his head, revealing his white-face clown makeup and orange wig. As he turns to pick up the helmet, he faces the Guards.

EXT. AIRPORT TARMAC - SOME DISTANCE FROM PLANE - NIGHT 164

The Airport Officer and Guards have seen this.

AIRPORT GUARD
Was ist das?

AIRPORT OFFICER
Halt -- !

EXT. AIRPORT TARMAC - NEAR THE PLANE - NIGHT 165

The Jews stop and look back, confused and frightened. Bronski helps Anna out of the car.

BRONSKI
Hurry -- ! Into the plane, everybody!

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165 Cont.

GUARDS' P.O.V.

The remaining few, Gruba, Sasha, chorus girls, Jews, are all rushing toward the plane. Bronski and Anna, who is holding Mutki, follow.

EXT. AIRPORT TARMAC - SOME DISTANCE FROM PLANE - NIGHT 166

The Guards are now alarmed.

AIRPORT OFFICER
That's not the Fuhrer! They're stealing his plane!

We HEAR the bang of the Officer's handgun.

The dogs bark.

INT. COCKPIT - NIGHT 167

Andre, hearing the shot, starts the engines immediately.

EXT. FRONT OF PLANE - NIGHT 168

The left engine propeller starts, sputters and then catches.

EXT. AIRPORT TARMAC - NEAR THE PLANE - NIGHT 169

Dobish is at the door of the plane, pulling people in. Sasha and the three chorus girls reach the plane, followed by a puffing, out-of-breath Gruba.

SASHA
Come on, Gruba! Hurry or you'll get a bullet up your tush!

GRUBA
(a sound with each step)
Oi...zevet mir nisht gut...oi...oi...

Sasha helps Gruba up into the plane.

EXT. FRONT OF PLANE - NIGHT 170

The right engine propeller starts, sputters and then catches.

EXT. AIRPORT TARMAC - TOWARD THE PLANE - NIGHT 171

The Guards are now firing their guns as they run toward the plane.

The dogs are barking and snarling savagely as they run.

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EXT. AIRPORT TARMAC - STAIRS LEADING TO PLANE - NIGHT 172

Bronski and Anna are the last to arrive. Anna carries Mutki in her arms. Mutki is barking back at the German shepherds defiantly.

Suddenly, Mutki leaps out of Anna's arms and runs, with the false bravery of a very small dog, toward the German shepherds.

CLOSEUP - ANNA

ANNA
(yelling)
Mutki -- !

Anna starts after Mutki. Bronski grabs her.

BRONSKI
No, Anna, you can't!

EXT. AIRPORT TARMAC - NOT FAR FROM PLANE - NIGHT 173

The Germans are dangerously close.

CLOSEUP - MUTKI

as he gets closer to the German shepherds, notices how big they are, decides that discretion is the better part of valor. He turns back toward the plane and begins to run like hell.

EXT. DOOR OF PLANE - NIGHT 174

ANNA
(shouting wildly)
Mutki! Mutki! Mutki!

EXT. AIRPORT TARMAC - NIGHT 175

ANNA'S P.O.V.

Mutki is racing toward the plane which is now beginning to pick up speed.

In the b.g., the Guards and their German shepherds are quickly bearing down on Mutki and the plane.

ANGLE - MUTKI AND MOVING PLANE

Mutki, running with all his might, is almost to the door of the plane. Anna, kneeling at the open door, her arms outstretched to Mutki:

ANNA
Mutki! Mutki! Come on, Mutki,
please -- JUMP!

Mutki puts everything he has into a great leap. He flies up
482 through the open door and into Anna's arms. The door closes.

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INT. MAIN BODY OF PLANE - NIGHT 176

There is cheering from everybody on the plane: "He made it!"

INT. COCKPIT - NIGHT 177

ANDRE
Now we have to make it.

EXT. FRONT OF PLANE - NIGHT 178

The engeines are revving wildly for take-off.

EXT. AIRPORT TARMAC NEAR MOVING PLANE - NIGHT 179

The Germans that have been chasing the plane realize that they will not catch them on foot. Some of them, with the two German shepherds, jump into Hitler's cars and pursue the plane across the tarmac.

Because of the full load, the plane is having trouble getting off the ground. The Germans in Hitler's cars are quickly catching up. They fire their weapons at the plane as it comes into range.

We HEAR the bullets thudding into the fuselage of the plane.

INT. COCKPIT - NIGHT 180

Bronski intently watches Andre at the controls.

ANDRE
We're too heavy. We can't get off the gound. Throw out everything we don't need. X

Bronski turns to the plane full of people behind him.

BRONSKI
(shouting)
Everybody! Throw out your coats, helmets, guns, everything! We have to lighten the plane!

Dobish opens the door of the plane.

EXT. AIRPORT RUNWAY - NIGHT 181

The airport Guards are in pursuit. Coats, helmets and guns are falling onto the tarmac. We SEE the cars swerve to avoid hitting the debris.

Hitler's car is very close now, guns firing wildly, the German shepherds barking madly.

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EXT. PORTHOLE OF PLANE - NIGHT 182

Mutki barks back.

OUT 183

INT. COCKPIT - NIGHT 184

CLOSEUP - ANDRE

pushing the throttles forward to full power.

EXT. FRONT OF PLANE - NIGHT 185

The propellers reach a roaring pitch as the plane moves down the runway. It gathers speed but the tail will not rise.

INT. COCKPIT - NIGHT 186

ANDRE
Damnit!

BRONSKI
What's the matter?

ANDRE
There's too much weight in the back. I can't get the tail up.

BRONSKI
(shouting)
Hurry! Everybody run to the front!

INT. MAIN BODY OF PLANE - BRONSKI'S P.O.V - NIGHT 187

A mad tumble of clowns, Jews, chorus girls, actors, rushing to the front of the plane.

EXT. AIRPORT RUNWAY - NIGHT 188

The tail of the plane goes up. Now the plane really gathers ground speed, leaving the airport Guards behind.

INT. HITLER'S CAR - NIGHT 189

AIRPORT OFFICER
Quick! To the field telephone! I must call the Luftwaffe!

EXT. AIRPORT RUNWAY - NIGHT 190

The plane leaves the ground.

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INT. MAIN BODY OF PLANE - NIGHT X 191

Everybody is bunched up in the front of the plane. They cheer "Hooray!" as the plane leaves the ground.

DOBISH
We made it!

Suddenly the plane dips forward.

From everybody, we HEAR "Uh-oh."

EXT. PLANE IN THE AIR - NIGHT 192

The nose of the plane is tilted down.

INT. COCKPIT - NIGHT 193

ANDRE
Damnit!

BRONSKI
What's the matter now?

ANDRE
We're nose-heavy. We're not going to clear those telephone wires!

BRONSKI
(shouting)
Hurry! Everybody run to the back!

INT. MAIN BODY OF PLANE - NIGHT 194

Everybody, including Mutki, runs to the back. As they do, the front of the plane goes up.

EXT. PLANE IN THE AIR - NIGHT 195

Now the nose it tilted up and the tail is down.

EXT. AIRPORT TARMAC - NEAR A FIELD TELEPHONE - NIGHT 196

The Airport Officer is at a field telephone.

AIRPORT OFFICER
(into phone)
Give me the Luftwaffe! Schnell! Schnell!...'allo, Luftwaffe?

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EXT. PLANE IN THE AIR - NIGHT 197

The nose of the plane just clears the telephone wires, but the tail does not. There is a flash of electricity as the tail wheel of the plane cuts a wire in half.

EXT. AIRPORT TARMAC - NEAR FIELD TELEPHONE - NIGHT 198

The phone has gone dead. The Officer shakes it.

AIRPORT OFFICER
'allo! 'allo!...Ach, scheiss!

A subtitle appears at the bottom of the FRAME. It reads: "Hello! Hello!...Aw, shucks!"

INT. COCKPIT - NIGHT 199

ANDRE
We're climbing too steeply.
We're going to stall.

BRONSKI
(shouting)
Everybody run to the middle!

INT. MAIN BODY OF PLANE - NIGHT 200

Everyone runs to the middle of the plane.

ANDRE
(o.s.)
Good!

BRONSKI
And stay there!

The plane levels out.

BRONSKI
(calling to Andre)
How's that?

INT. COCKPIT - NIGHT 201

Andre gives Bronski an "okay!" sign.

ANDRE
We're on our way!

INT. MAIN BODY OF PLANE - NIGHT 202

Everyone cheers and shouts "Hooray!"

EXT. PLANE IN THE AIR - NIGHT 203

Plane flying through the night sky.

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INT. COCKPIT - NIGHT 204

Andre is at the controls. Everyone on the plane is asleep; the lights in the main body of the plane are low. Bronski is asleep, lying across a couple of seats right behind the cockpit.

Anna enters the cockpit, carrying a mug of coffee. She offers it to Andre. We SEE on the mug, in big letters, the initials "A.H."

ANNA
(to Andre)
Here, you must be exhausted. Gruba made some coffee.

Andre takes the coffee mug.

ANDRE
Thank you.

ANNA
You're welcome.

She starts to leave. Andre restrains her with his hand.

ANDRE
Don't go. I've been wanting to talk to you.

ANNA
(sensing what's coming)
All right.

Anna sits next to him in the copilot's seat.

ANDRE
Is Bronski asleep?

CLOSEUP - BRONSKI 205

He's asleep.

ANNA
(voice over)
Yes, dead to the world. Nothing could wake him.

Bronski's eyes pop open and he listens intently.

ANOTHER ANGLE - ANNA AND ANDRE 206

ANDRE
Anna, now that we're finally alone, I've got to tell you --

Anna stops him.

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206 Cont.

ANNA
First, Andre, there's something I've got to tell you. Remember what you said in my dressing room...about you really only fall in love once in your life?

ANDRE
(softly)
Yes...how could I forget.

ANNA
Well, I've been thinking a lot about that. You were right. You do fall in love only once. And I did.

CLOSEUP - BRONSKI 207

His worst fears confirmed.

ANDRE
(voice over)
You did?

ANOTHER ANGLE - ANDRE AND ANNA 208

ANNA
Yes. Andre, you are about the most beautiful young man that God ever made...

CLOSEUP - BRONSKI 209

He is crestfallen.

ANNA
(voice over)
...and terribly brave too...and Bronski may be a balding, self-centered, incurable ham, but...

ANGLE ANNA 210

ANNA
...when a dedicated coward like Frederick Bronski walks into Gestapo headquarters with a silly beard and risks his life to save mine, I'm afraid there's no contest.

CLOSEUP - BRONSKI 211

Relieved and happy, he closes his eyes, opens them again and worriedly rubs his scalp, mouthing the word: "balding."

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ANOTHER ANGLE 212

ANDRE
That's what I was trying to tell you.
(looks out cockpit window; points)
Anna, look, the English Channel.

CUT TO:

EXT. PLANE - NIGHT 213

The plane flying through the night sky.

CUT TO:

EXT. LONDON - NIGHT 214

ESTABLISHING SHOT of wartime London with barrage balloons suspended over the Thames in the b.g. The word: "LONDON" is SUPERIMPOSED ON the SCREEN.

CUT TO:

INT. PICADILLY THEATER LOBBY - NIGHT 215 X

Outside the theater, we SEE a sign which reads: X

THE PICADILLY THEATRE PROUDLY
PRESENTS THE BRONSKI REPERTORY CO.
BENEFIT PERFORMANCE FOR
POLISH WAR RELIEF.

DISSOLVE THROUGH TO:

INT. PICADILLY THEATER - ORCHESTRA SEATS - NIGHT 216

The CAMERA MOVES DOWN the aisle TOWARD the stage. It is a gala English AUDIENCE of dignitaries, military personnel and a smattering of the peerage.

INT. PICADILLY THEATER - STAGE - NIGHT 217

CAMERA MOVES IN TOWARD the stage. Ravitch and Ratkowski are finishing their Hamlet introduction.

RATKOWSKI
'I hear him coming. Let's withdraw, my Lord.'

Cont.

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217 Cont.

Ravitch and Ratkowski exit stage. Bronski, wearing his Hamlet costume and blonde wig, enters from stage right, a little too slowly. He comes to rest downstage center, takes out his dagger and stares at it.

BRONSKI
'To be...'

INT. PROMPTER'S BOX - PICADILLY THEATER - NIGHT 218

Dobish is in the box. He says nothing.

INT. PICADILLY THEATER - STAGE - NIGHT 219

Bronski continues:

BRONSKI
'...or not to be...'

INT. PICADILLY THEATER - ORCHESTRA SEATS - NIGHT 220

Andre remains in his seat.

INT. PICADILLY THATER - STAGE - NIGHT 221

Bronski is relieved.

BRONSKI
'That is the question. Whether 'tis nobler...'

INT. PICADILLY THEATER - ORCHESTRA SEATS - NIGHT 222

We HEAR a commotion in the audience. A seat flies up, a MAN stands up and begins making his way through the row.

ANGLE - ANDRE

He looks around to see what is going on.

MAN
(as he goes through row)
Excuse me...pardon me...excuse me...

CAMERA MOVES IN CLOSER. The Man is WINSTON CHURCHILL.

ANGLE - BRONSKI 223

He is flabbergasted but tries to go on.

BRONSKI
'...nobler...nobler...nobler in the mind to suffer --'

SCRIPTFLY

INT. PICADILLY THEATER - AISLE - NIGHT 224

As Churchill makes his way up the aisle, he turns and makes the "victory" sign to Bronski.

BRONSKI
'...the slings and arrows of outrageous fortune...'

DISSOLVE THROUGH TO:

INT. PICADILLY THEATER - STAGE - NIGHT 225

MUSIC: "SWEET GEORGIA BROWN" begins and the entire cast, minus the principals come out on stage and take a bow.

They step back and the principals enter from the wings, in groups, and one by one, to take their bows. The actors' and actresses' real names, along with their "character" names, are SUPERED on the bottom of the SCREEN as they bow.

Finally, Mel Brooks and Anne Bancroft enter, hand in hand, to take the last bow.

As Miss Bancroft bows, she looks down and sees that her name appears in parenthesis. She glares at Brooks. He looks sheepish, makes a gesture TO the CAMERA and the parenthesis disappears.

CAMERA PULLS BACK REVEALING the stage, full of people who take their final bow.

Remaining CREDITS ROLL OVER the end-credit design as we:

FADE OUT

THE END

== Script Fly.com ==

217 Cont.

Ravitch and Ratkowski exit stage. Bronski, wearing his Hamlet costume and blonde wig, enters from stage right, a little too slowly. He comes to rest downstage center, takes out his dagger and stares at it.

BRONSKI
'To be...'

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Dobish is in the box. He says nothing.

INT. PICADILLY THEATER - STAGE - NIGHT 219

Bronski continues:

BRONSKI
'...or not to be...'

INT. PICADILLY THEATER - ORCHESTRA SEATS - NIGHT 220

Andre remains in his seat.

INT. PICADILLY THATER - STAGE - NIGHT 221

Bronski is relieved.

BRONSKI
'That is the question. Whether 'tis nobler...'

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We HEAR a commotion in the audience. A seat flies up, a MAN stands up and begins making his way through the row.

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'...nobler...nobler...nobler in the mind to suffer -- '

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'...the slings and arrows of outrageous fortune...'

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THE END

== Script Fly.com ==